KOREAN ARTS

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VOLUME III

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ARCHITECTURE



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1963

MINISTRY OF PUBLIC INFORMATION

PLATES

WOODEN ARCHITECTURE

PLATES

STONE ARCHITECTURE

PLATES

WOODEN ARCHITECTURE

Written by:

MOO-BYUNG YOON

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National Museum of Korea

Korean Architecture

Introduction

Prehistoric Period

Circular or square pits were the dwellings of prehistoric Koreans. Many of these pit-houses were discovered in northeastern Korea. They are circular subterranean pits with diameters of about four or five meters, and with a fire-places in the centers. In the western plain, however, square pits were predominant and in one case, several of them were connected by a village road. Such subterranean pit houses seem to have been standard abodes for Koreans until the beginning of recorded Korean history about the third century A.D. A Chinese record of that general period describes contemporary Korean houses as being subterranean pits with mound-like roofs and entrances on their tops. Of particular interest to us is the discovery, in north Korea, of a primitive floor-heating system, similar to the present-day Korean *Ondol* or *Hot floor* which provides rows of smoke ducts beneath the mud-floor.

Three Kingdoms Period

The "Three Kingdoms" of Korea consist of Koguryŏ (37 B.C.-A.D. 668), Paekche (18 B.C.-A.D. 660) and Silla (57 B.C.-A.D. 935). The history of the first three centuries of these kingdoms, however, is legendary and obscure, and their positive history does not start until around the fourth century A.D. During the four centuries from 108 B.C. to A.D. 313, a Chinese colony by the name of Lolang existed in northwestern Korea under the direct control of the Han and succeeding dynasties. The Chinese outpost had great influence on the native Koreans particularly the Koguryos who lived around the Lolang area.

Through the mural paintings of Koguryo tombs we can trace Koguryo architecture. Pavilions, houses, interiors of living rooms, basically of Chinese type, are depicted. The tomb itself is designed after an original living room with painted wooden corner pillars, beams and brackets. The Koguryo architecture as shown in these mural paintings closely parallels contemporary Chinese counterparts,

especially those of the Northern Wei dynasty (386-534 A.D.) which are abundantly reproduced in engravings on the walls of stone cave-temples.

Buddhism was first introduced into Korea from China in 372 A.D. and spread fast over the entire peninsula. Progress of wooden architecture in Korea was much stimulated by the prosperity of Buddhism which became the national religion in each of the three kingdoms. Great temples were constructed and wooden and stone pagodas were erected everywhere. According to the Chiu-T'ang-Shu (History of the T'ang Dynasty), these temples were all roofed with tiles when private houses were only thatch-roofed. A site of a huge octagonal structure, probably a wooden pagoda, was discovered near Pyong-yang in 1937. The octagonal pagoda with a base diameter of nearly 60 feet was surrounded by three rectangular building sites. A similar layout of a temple site was discovered near Puyo in southwestern Korea and such an arrangement seems to have been the earliest temple plan in Korea.

Great Silla Period

The Silla Dynasty, which rose from Kyŏngju in southeastern Korea, defeated Paekche and Koguryo in 660 and 668 respectively and unified the entire peninsula into one kingdom. The period from the mid-seventh century through the first three decades of the tenth century is known as that of the Unified or Great Silla. During the three centuries, Silla was influenced to a marked degree by the T'ang Dynasty, and the basic pattern of later Korean culture was formed during this period. It was also during this time that Korean art enjoyed its golden age. Numerous stone structures from this period, including the famed Sŏkkulam cave-temple, remain today. Many temple sites are located around the ancient capital of Silla where base stones are lined up according to original plans and fragments of tiles are scattered about. Temple arrangement is now changed to the so-called Twin-pagoda plan in which two stone pagodas are erected in front of the main hall which faces the south. To our great regret, however, none of these original Silla wooden structures are preserved today. Nevertheless, we may guess the nature of Silla's wooden architecture through Japanese temples of that period such as the East Gate and Library of the Hōryūji temple, the Hakkaku-do of the Eizan-ji temple, the Main Hall of the Tōshōdai-ji temple, etc. These Japanese examples of Tembyō architecture are closely related to contemporary Chinese architecture of the T'ang period to which cycle our Silla architecture must belong. Therefore, no distinctive regional or national styles in architecture existed among the three nations of the Far East, except for one international style which may be termed "Pan Far Eastern Style," with its center in mainland China.

The Koryŏ and Yi Periods

Koryŏ took over power from Silla in 935 and moved the capital to Kaesŏng in central Korea. Buddhism was equally prosperous during the Koryŏ rule of

nearly five hundred years, and construction and rebuilding of great temples continued throughout the period. It was during this period that the original structures preserved today originated, although none of them goes back beyond the twelfth century.

During the latter part of the Koryŏ period, a new style of architecture called "T'ien-chu" (Indian) was introduced from southern China. There, in Fukien area, several temples with the name of T'ien-chu-ssu existed and the technique of this southern Chinese Buddhistic architecture must have reached southern Korea and Japan. The new style, which had nothing to do with India itself, was characterized by its column-head bracketing, the exposed ceiling without coffering and other features. In Korea, the T'ien-chu style was called "Chusimp'o" as opposed to the traditional Tap'o or multi-bracket style. In Tap'o architecture, additional brackets were set up between columns to support eaves beam, and the ceiling was always coffered.

The Yi Dynasty (1392-1910) was founded by Yi Sŏng-ke and the capital was moved from Kaesŏng to Seoul. The Chusimp'o, or the column-head bracket style of late Koryŏ period, was extensively practised during the first half of the Yi dynasty until around the beginning of the sixteenth century. Sometime later the style, became neglected and the Tap'o architecture revived fast.

Toward the end of the sixteenth century, the Japanese warlord Hideyoshi sent a huge expeditionary army to Korea and the horrible war of several years between the invaders and the defending Korean army resulted in tremendous destruction of many cultural remains and monuments. It was this disaster that destroyed most of Koryŏ and early Yi buildings.

After the war, a considerable number of buildings were reconstructed or repaired. This mid-Yi architecture displays a decorative tendency, both exterior and interior, which can be best observed on some of more recent Buddhistic temples such as the Main Hall of T'ongdo-sa. A characteristic feature of later Yi architecture is the so-called Ik-kong bracket in which the bracket complex is reduced to a simple block of wood carved into a shape of bracket. Another characteristic of the period is the long projection of the front end of a bracket arm which is called by Koreans as "Shoi-sŏ" or the "Ox-tongue" because of the resemblance in shape. In early architecture, the ox-tongues are short and powerful whereas in later examples they become much elongated, slim and feeble.

Toward the end of the nineteenth cenPrince Regent, Tai-wŏn-kun. The palace in Seoul was completely rebuilt by the tury, the long-deserted Kyŏngbok Palace buildings are examples of later Yi Dynasty architecture, demonstrating every characteristic of Yi as well as all Korean architecture of the old days.

Besides these temples and palace buildings, some private houses of the Yi period have been preserved. In a Korean house, a *maru* or *Taich'ŏng* and Ondol rooms are unique features. The term "Maru" is applied to any area of wooden floor within a house or building. In a Korean house, a considerably wide Maru is placed between the wife's room and that of the master. Such a Maru, which

is called "Tai-ch'ŏng," can be used for any purpose, either as a summertime family lounge or a receiving room, as long as the weather permits.

Ondol is a floor-heating device for living rooms quite unique to Korean houses. Several parallel rows of smoke-flues are provided first by constructing narrow ditches of mud and stones. Flat stones, usually granite, are then used to cover these ditches after which an upper layer of fine clay and a lower layer of straw-mixed rough clay are applied on top of the stones. When the surface is completely dried, a special kind of thick oil paper is pasted over the floor on which people sit and sleep. Twice a day, evening and morning, a fire is made in the fire-hole, and the floor stones become heated by passing draft, making the floor pleasantly warm.

NOTES AND PLATES

1

KEUN-JǑNG CHǑN KYǑNG-BOK PALACE

Yi Dynasty, 1867
Seoul

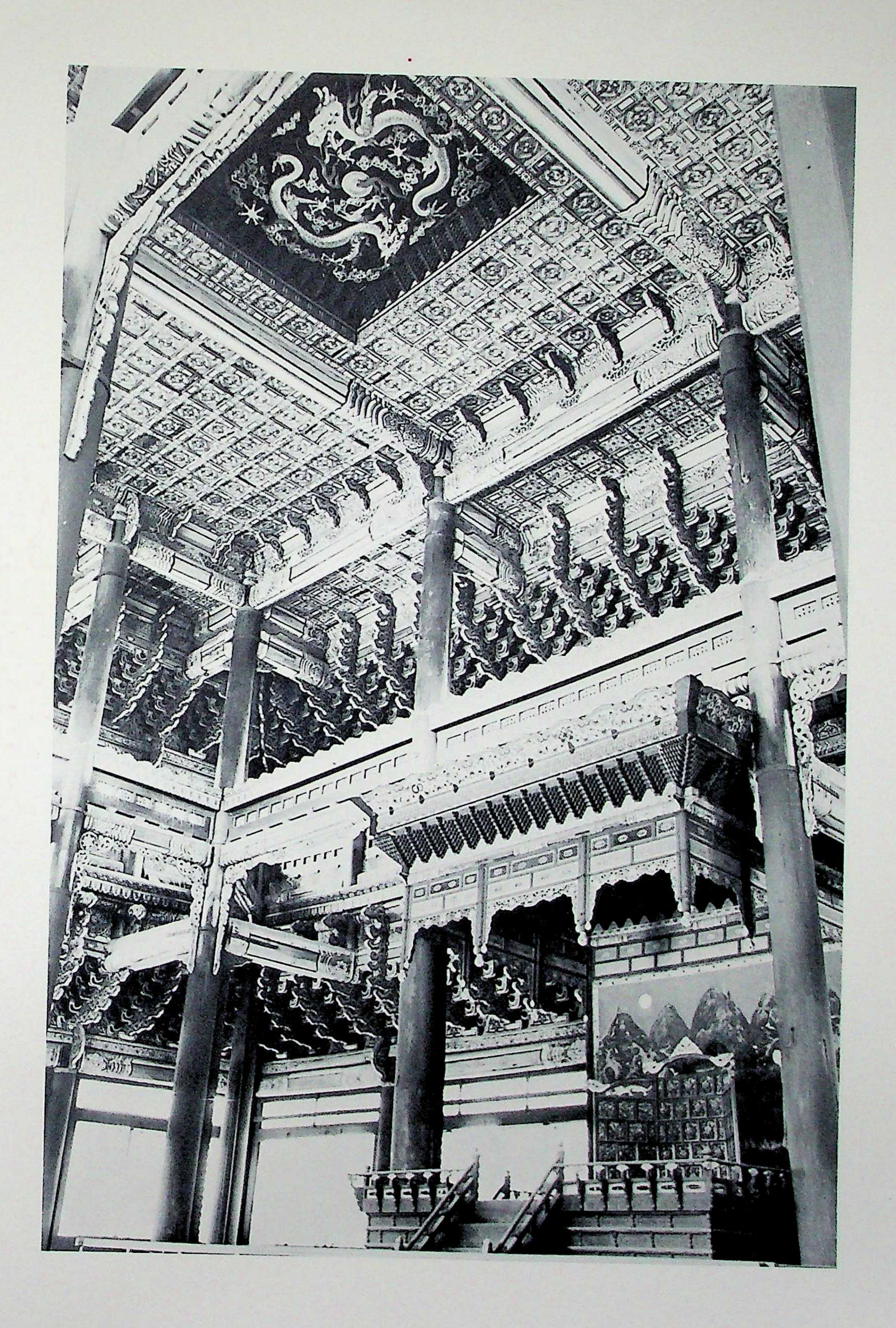
This is the Throne Hall of Kyŏngbok palace which was first built in 1395 by the King T'ai-jo, the founder of the Yi Dynasty. The palace, however, was completely destroyed by fire during the Hideyoshi invasion in the late sixteenth century. The ruined palace site had been abandoned for two and half centuries until it was rebuilt in 1865 by the Prince Regent, Tai-wŏn-kun. The construction work took two full years.

The double-roofed Throne Hall, with five bays by five, is built on a double-tiered, platform. The floor of the Hall is paved with bricks and the royal throne, under a rich canopy, occupies the center against the back wall. Huge round pillars reach directly to the coffered ceiling to support the beams, and the line of brackets gives the appearance a row of niches.

The open court surrounding the Throne Hall is paved with granite, and two rows of stone posts, showing the ranks of government officials, stand facing each other in front of the hall.

In its scale and technique, this is truly an outstanding example of Yi Dynasty architecture.





2

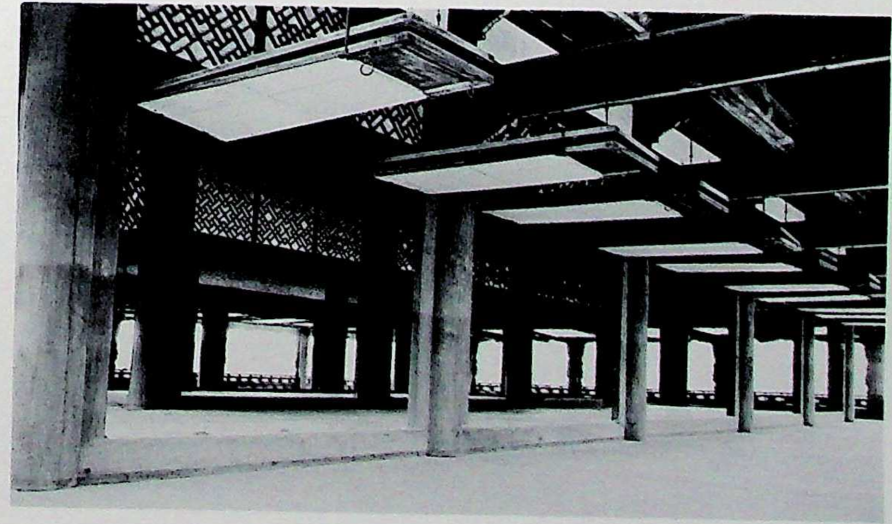
KYŎNG-HOI RU
KYŎNG-BOK PALACE

Yi Dynasty, 1867

The Banquet Hall of Kyŏng-bok Palace stands in the center of an artificial pond which is located to the northwest of the Throne Hall. Envoys of the Ming Dynasty of China were entertained here before it was burned down during the Hide-yoshi invasion in the late sixteenth century.

The nineteenth century reconstruction was copied after the original plan of the pre-Invasion structure. The hall, set on forty-eight stone columns, has an open spacious floor which is the coolest spot in the whole palace.

It is approached from the palace grounds by three stone bridges.



3

IN-JǑNG CHǑN
CH'ANG-DǑK PALACE

Yi Dynasty, 1804
Seoul

Ch'ang-dŏk Palace, famous for its royal garden (Secret Garden) was constructed in 1405 as an annex to Kyŏng-bok Palace. This palace, second to Kyŏng-bok in scale, was also burned down during the Hideyoshi invasion. Shortly after the war, it was rebuilt in 1611 by King Kwang-hai-kun as his main residence. Ten years later in 1623, however, many of the palace buildings were again destroyed by a fire.

The In-jŏng Chŏn or the Hall of Benevolent Administration, which is the main hall of the palace, fortunately survived the fire, but it did not escape another fire in 1803. In the next year, however, it was rebuilt on the present scale.

The five-by-four-bays structure of typical late Yi style also stands on a double-tiered platform as is the case with Kyŏng-bok Palace. The interior of the hall is richly decorated with engravings and paintings. The five plum-flowers, set against the plastered roof ridge, are the royal emblem of the Yi family.



4

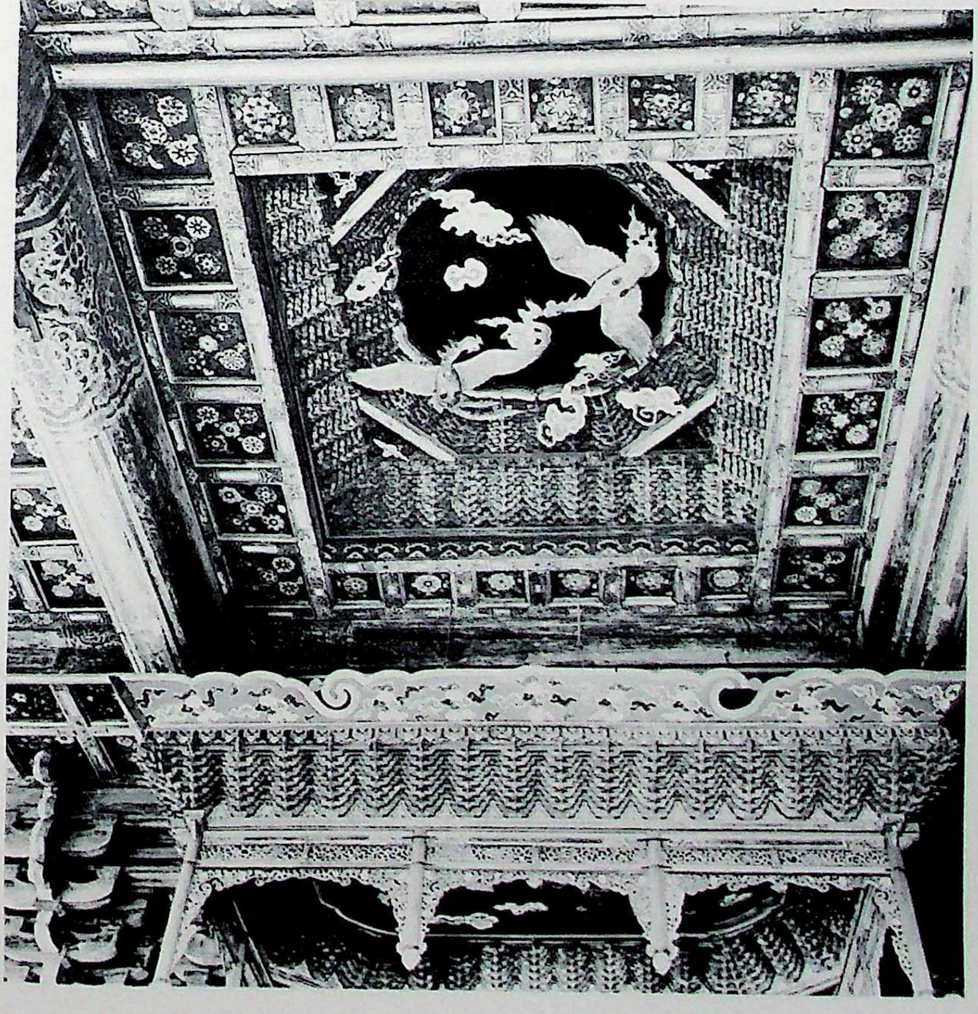
MYŎNG-JŎNG CHŎN
CH'ANG-KYŎNG PALACE

Yi Dynasty, 1483
Seoul

Ch'ang-kyŏng Palace was built in 1483 by King Sŏng-jong. The Myŏng-jŏng Chŏn is the main hall of this palace. The hall, however, unlike the two previously mentioned main halls, is a single-roofed structure facing not south but east. The "hip and gable" roof has a curved pitch that is rather unusual in Korean architecture.

This is a good example of early Tap'o style building as shown in the inter-columnar brackets. The so-called "ox-tongues" are sharp and long which suggests the approach of mid-Yi style.





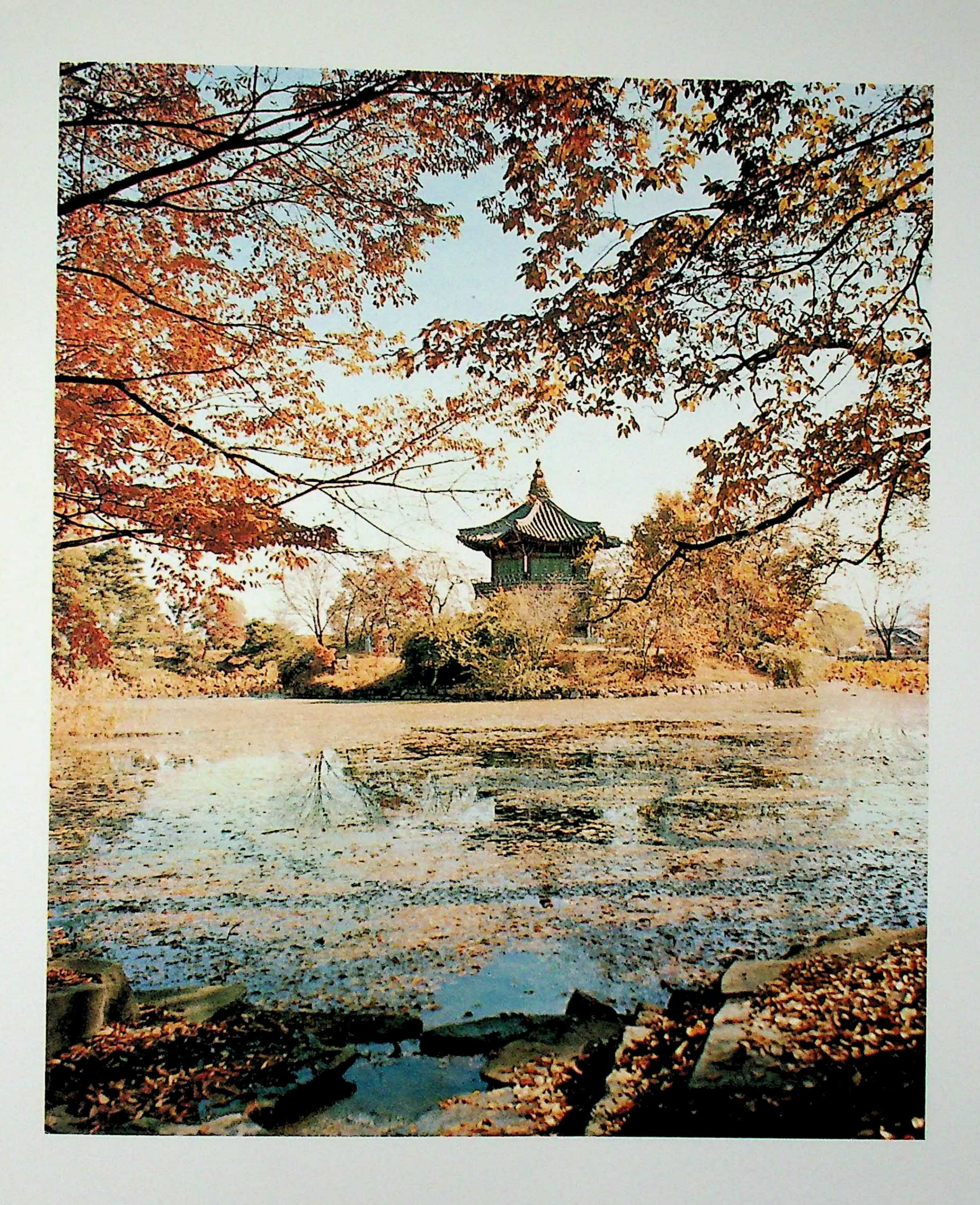
5
HYANG-WŎN CHŎNG
KYŎNG-BOK PALACE

Late Yi Dynasty

The hexagonal two-story pavilion is built on an artificial island in the middle of a large pond located northeast of the previously mentioned Banquet Hall, Kyŏng-hoi Ru.

Apparently copied after a Chinese model, it shows the Chinese taste in architectural detail. The bronze finial on top of the roof is a type commonly seen on hexagonal pavilions.

The pavilion looks its best against autumnal foliage, and at that time its reflection in the clear water is particularly beautiful.



6

PI-WŎN (SECRET GARDEN) CH'ANG-DŎK PALACE

Yi Dynasty
Seoul

The royal garden occupies the northern portion of Ch'ang-dŏk Palace and it is this garden which makes the whole palace famous. As one follows the small lanes into the garden, he is led to a deep mountain with a dense forest of old pine trees. Suddenly he comes to a small open plot where a pavilion is built alongside a pond. As one passes through the gate of longevity which makes him immortal, curious birds sing in the fresh air. This is a natural landscape within a wall, a fairy land within a metropolis. Man-made touches are limited to a minimum so as to present the true beauty of nature. It is a superb example of Korean gardening.



7
CHU-HAP RU
SECRET GARDEN

Late Yi Dynasty

This is a summer-time banquet hall in the Secret Garden similar to the Kyŏng-hoi Ru of Kyŏng-bok Palace.

The pavilion is built on a stone foundation above a high terrace overlooking a small pond. Each floor of the two-story pavilion is open on all sides except the central portion which can be screened by detachable paper doors.



8

NAK-SŎN CHAI CH'ANG-DŎK PALACE

Yi Dynasty, 1672

The pavilion is located to the south of the In-jŏng Chŏn, the main hall of Ch'ang-dŏk Palace. This is a complex of several rooms connected by corridors and the Tai-ch'ŏng hall which was described in the introduction.

The pavilion was constructed in 1672 during the reign of King Hyŏn-jong. Although there is little exterior decoration and the walls are plain, every architectural detail is done with utmost care. The doors here are particularly elegant and beautiful.

In the rear of the pavilion is a cozy flower garden with fancy-shaped stones.



9

YǑN-KYǑNG DANG CH'ANG-DǑK PALACE

Late Yi Dynasty

This typical upper-class Korean mansion is in the Secret Garden and it consists of several houses.

The main building faces the south as is the usual case with Korean houses, and across a Tai-ch'ŏng a Sarang unit is attached. Sarang is the man's quarter occupied by the husband and where one can receive male guests.

To the west of the Tai-ch'ŏng is the living quarters consisting of small partitioned Ondol rooms. A separate study wing with a north-south axis adjoins the Sarang and a flower garden is arranged in the rear.





10

TONG-CH'UN DANG

Yi Dynasty, 17th century
Tai-dŏk Kun,
Ch'ung-ch'ŏng Nam Do

This is an example of a private study of the Yi Dynasty and it is very similar to the Hai-un Chŏng in Kangnung.

Song Ch'un-kil (1606-72), a noted scholar at the time, lived here and his 'hao' Tong-ch'un became the name of the building. The small twin window to the left is the entrance to the Ondol room. The remaining two bays with larger doors contain the *Maru* floor where people gathered during the summer months.


同春堂

11

O-JUK HŎN

Yi Dynasty, 16th century
Myŏngju Kun,
Kang-wŏn Do

This is the birthplace of Yi I (hao. Yul-gok) (1536-84), a famous scholar of the mid-Yi period. He was born in the room to the right, with a plastered wall. The name of the house "O-juk Hŏn" meaning "black bamboo pavilion", so-called because of black bamboo in front of the house.

This Chusimp'o style architecture is built on a low stone foundation facing the east and the bracket system and the shape of beams preserve an earlier tradition.

Despite the simplicity of the structure, it is an important and typical example of private houses of early Yi period.


烏竹軒

12

YǑNG-NAM RU

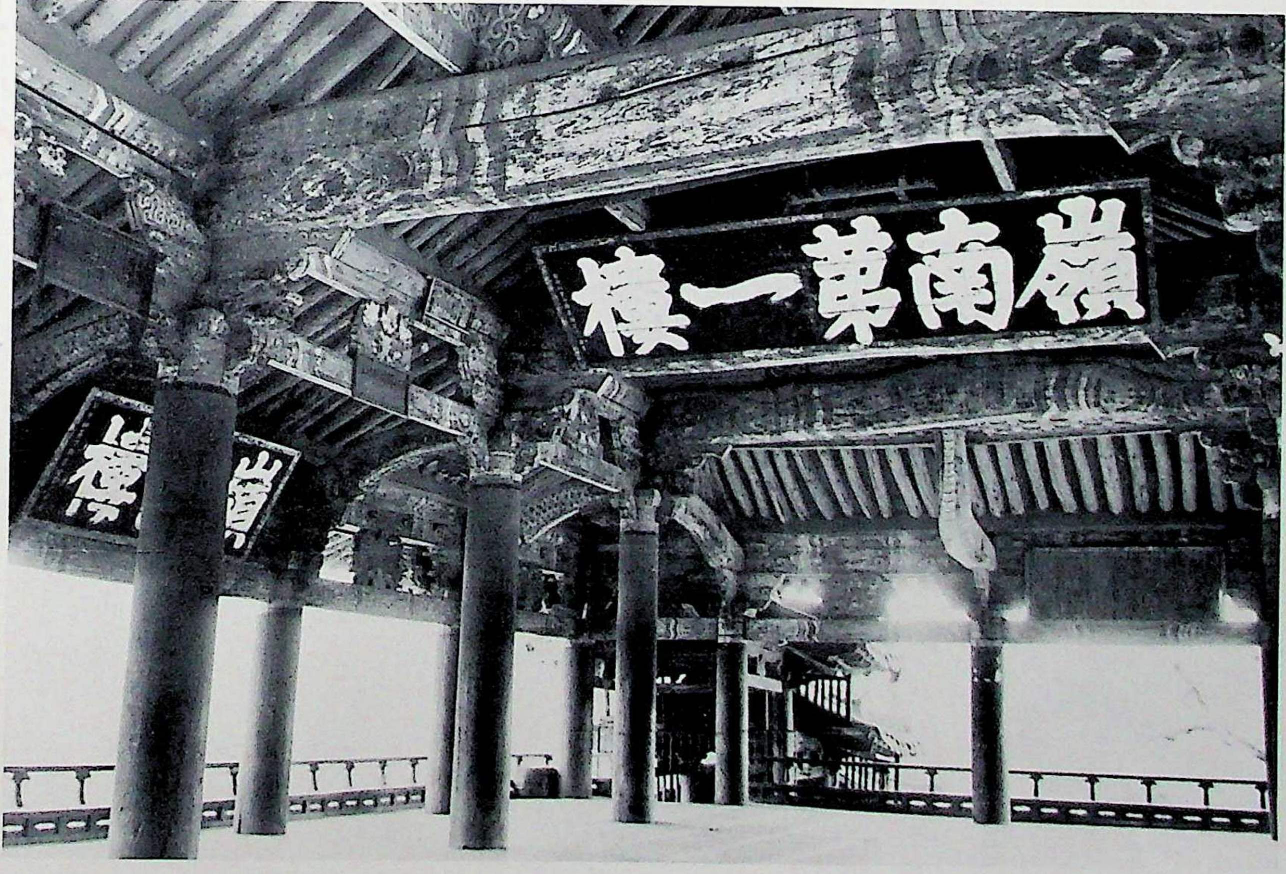
Yi Dynasty, 1844
Miryang,
Kyŏngsang Nam Do

This grand hall was a part of a "Kaik-sa" complex built on a cliff overlooking the Miryang river. Kaik-sas were built to lodge traveling government officials during the Yi Dynasty.

Though it is attached to a Kaik-sa, such pavilions were favorite gathering places for local officials and men of letters.

Like the Banquet Hall of Kyŏng-bok Palace, the elevated floor of the Yŏng-nam Ru has no walls or partitions to shut out the cool breeze and broad view.

The building was first built late in the Koryŏ period, but the present structure was rebuilt in 1844 following a fire in 1842.

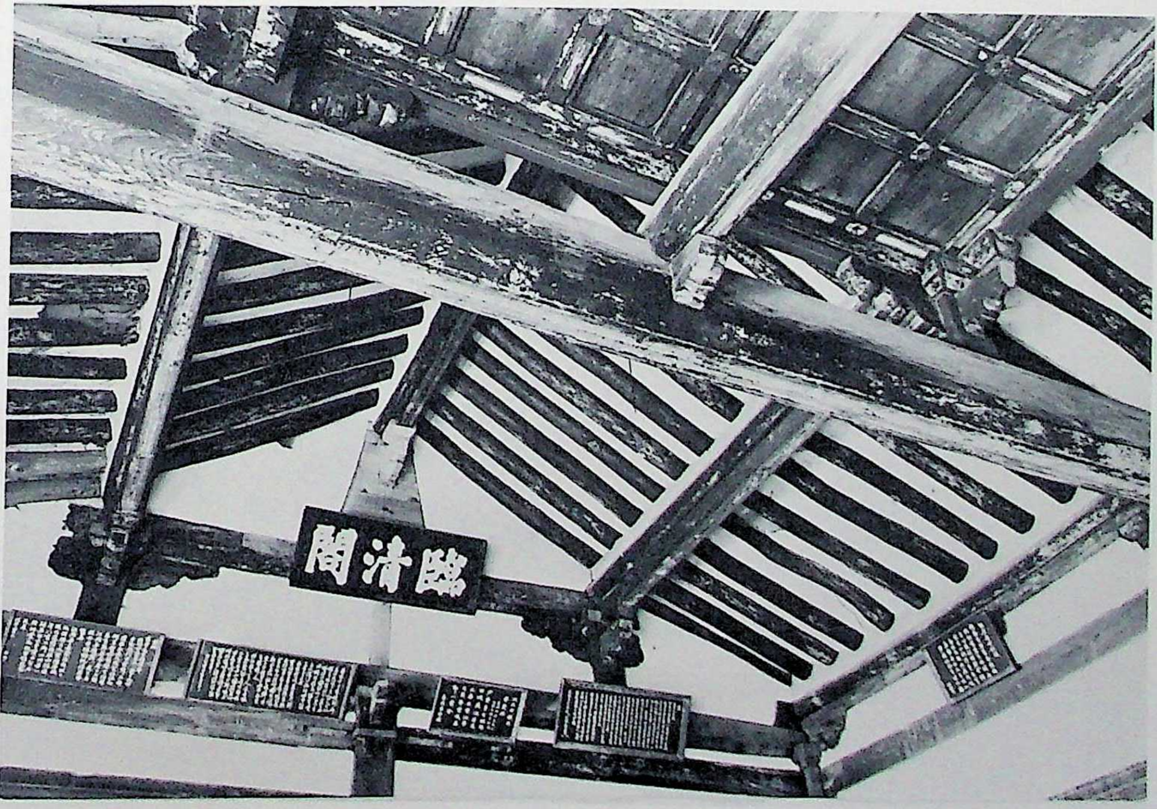

嶺南第一樓

13

IM-CH'ǑNG KAK

Yi Dynasty, 16th century
Andong,
Kyongsang Puk Do

This small pavilion is T-shaped, according to the ground plan, and is surrounded by an open narrow porch with railing. The interior is divided into four small rooms and a Maru floor. The horizontal section of the letter T has a gabled roof whereas the longitudinal part is the "hip and gable" roof. One each of T-shaped pedestals, similar to those of the O-juk Hŏn are to be seen between the column-head brackets.

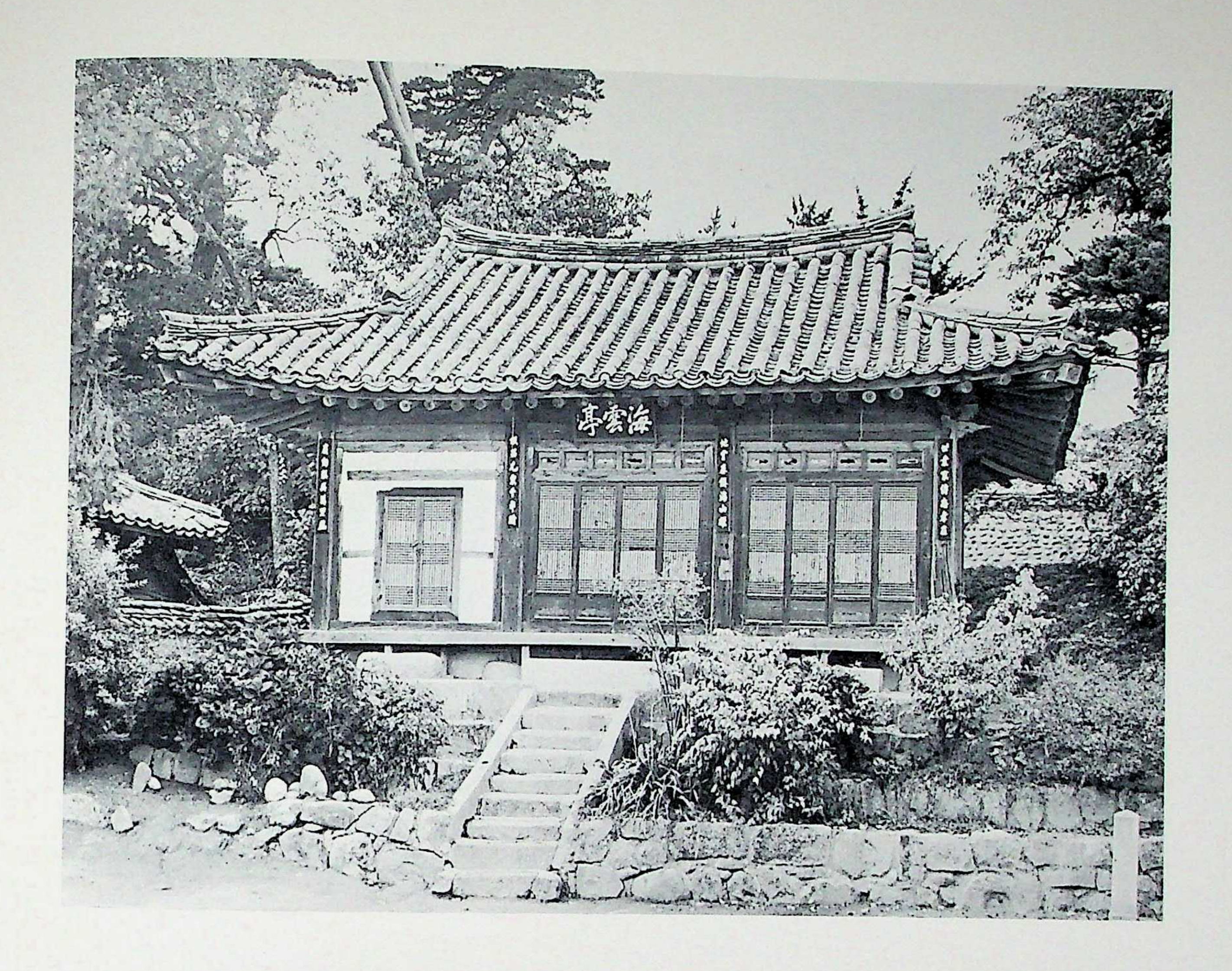

臨清閣

14

HAI-UN CHǑNG

Yi Dynasty, 1530
Myŏngju Kun,
Kang-wŏn Do

This pavilion, three bays by two, with the usual hip and gable roof, was built by the provincial governor in 1530 on the site where he was born. This kind of pavilion, designed for a retired government official or a scholar, is usually built separate from the living quarter. Therefore, the size of such a pavilion, to house a single man, is generally small, with one Ondol room considered sufficient. The rest of the pavilion is a large Tai-ch'ŏng lounge.


海雲亭

15

PANG-HWA SU-RYU CHǑNG

Yi Dynasty, 1796
Suwŏn,
Kyŏnggi Do

This elaborate pavilion with an elevated wooden floor has a complicated hip and gable roof. A bronze finial is put on top of the roof. Built on a corner of the stone walls protecting the city of Suwon, the pavilion looks out over a peaceful landscape. It was certainly not intended for defensive purposes.

The clean-cut lines of the square columns and the carved-out bracket of pieces, known as Ik-kong, demonstrate the trend of late Yi architecture.


訪花隨柳亭

16

CHUK-SŎ RU

Early Yi Dynasty
Sam-ch'ŏk,
Kang-wŏn Do

This pavilion is built on a mass of rock overlooking the Oh-dai river near the town of Sam-ch'ŏk. It is one of the eight most scenic spots along the east coast of the Korean peninsula.

The pavilion was originally built by a distinguished Koryŏ scholar of the late 13th century. Since then, the pavilion has undergone some eleven repair and renovation projects. Nevertheless, the major part of the present structure belongs to the early Yi period. During the repair periods two more axial bays were added to the original five, changing the original appearance considerably.

This is Chusimp'o architecture as shown by the bracketing and exposed ceiling.



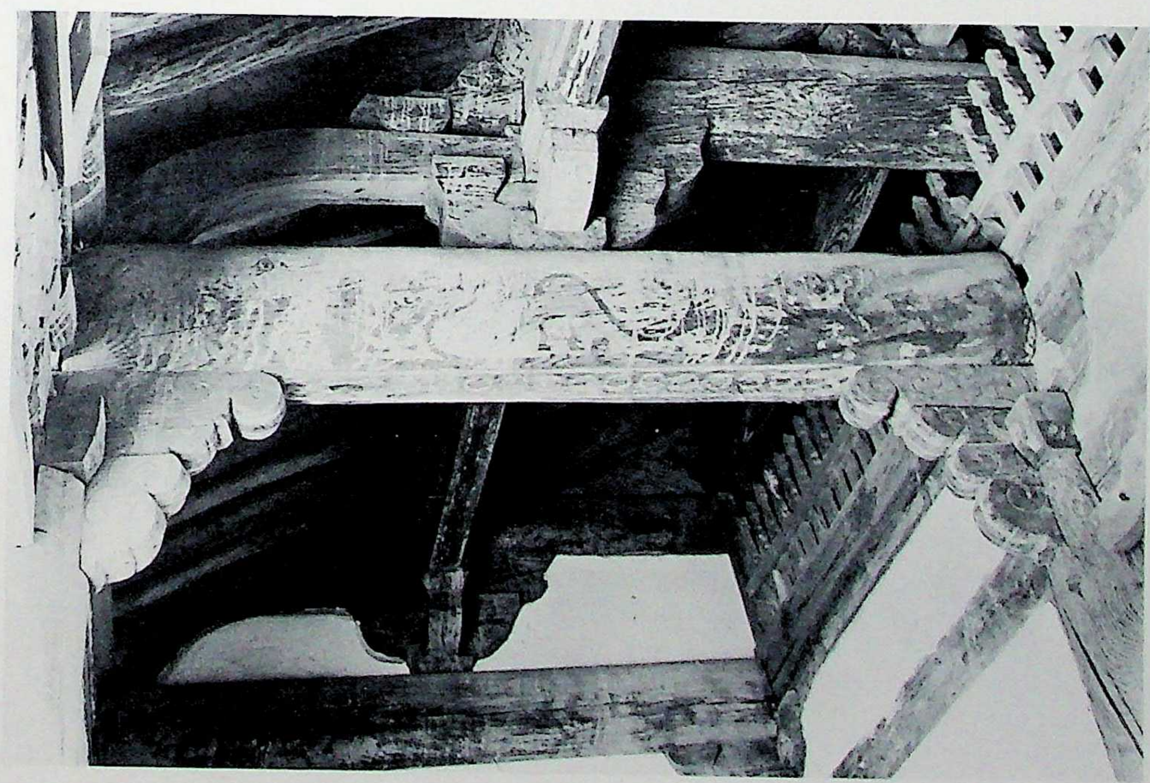
17

HAI-T'AL MUN TO-KAB-SA TEMPLE

Yi Dynasty, mid-15th century
Yŏng-am Kun,
Chŏlla Nam Do

This is one of the oldest examples of temple gates extant today in Korea. The central bay of the gate is used as the passage and the flanking bays are for altars of wooden Bodhisattvas.

This simply silhouetted structure, built according to the Chusimp'o style, has the powerful brackets commonly seen in early Yi architecture.



18

HOI-JŎN MUN
CH'ŎNG-P'YŎNG-SA TEMPLE

Yi Dynasty, 1557
Ch'un-sŏng Kun,
Kang-wŏn Do

Also a temple gate with the Chusimp'o style of bracketing, this is another important example of early Yi architecture. However, the carved-out lower ends of the brackets are greatly conventionalized and seem to be a later form in the stylistic evolution of Chusimp'o brackets.



19

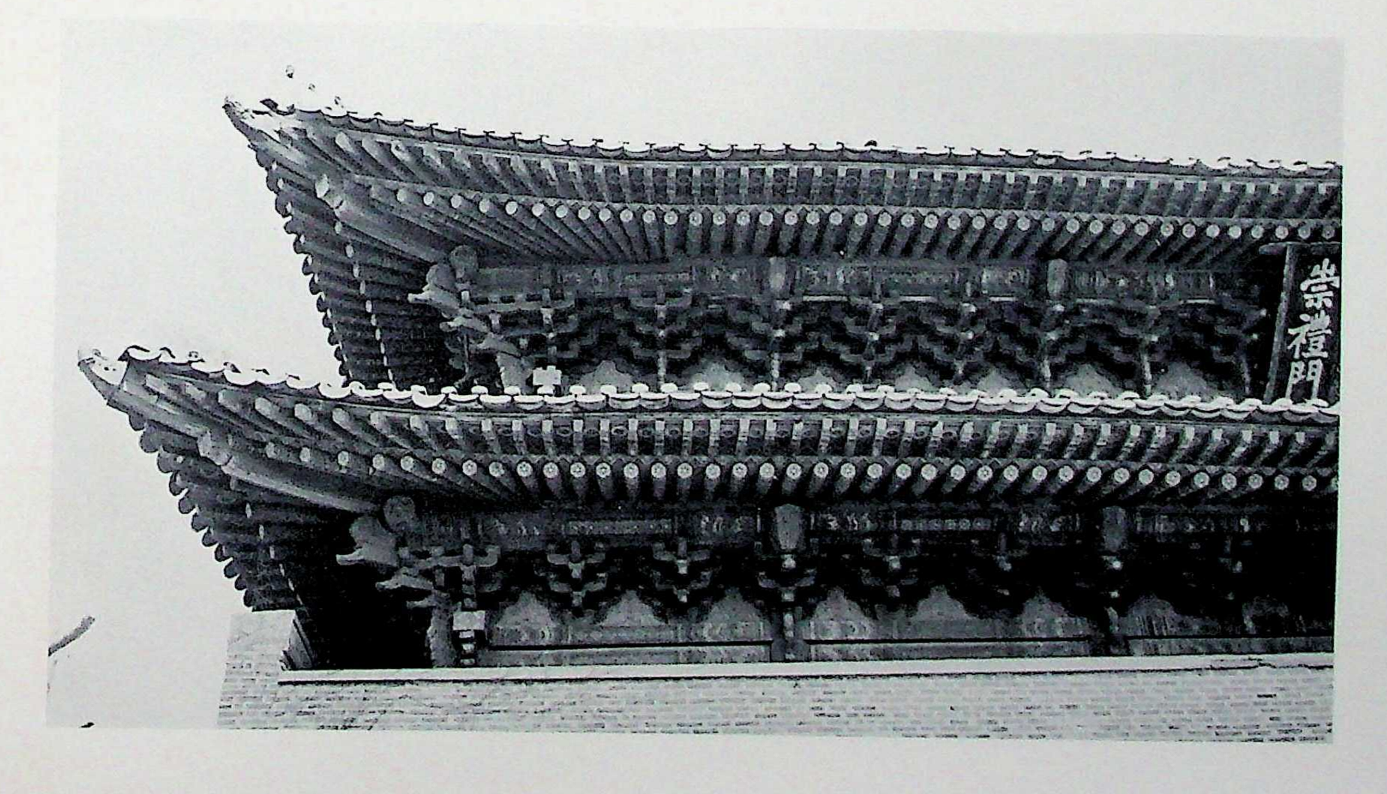
NAM-DAI MUN

Early Yi Dynasty, 1448
Seoul

This is the south and the main gate of the city of Seoul. The walls surrounding Seoul originally had eight gates, of which only three remain today.

Construction of the main gate to the capital of the Yi Dynasty was started in 1396 by King T'ai-jo. It took two full years to complete the construction. The gate, however, was rebuilt in 1448 and no major repair work thereafter changed its original structure. Fortunately the gate survived the Japanese invasion and that of the Manchus in the late 16th and early 17th century respectively.

The two-story gate is built on a raised foundation with an arched passage. The bracket system is the Tap'o style and powerful 'ox-tongues' project from them. As a whole, the structure is well proportioned and stabilized, and it is regarded as the best gate of the Yi period.


崇禮門

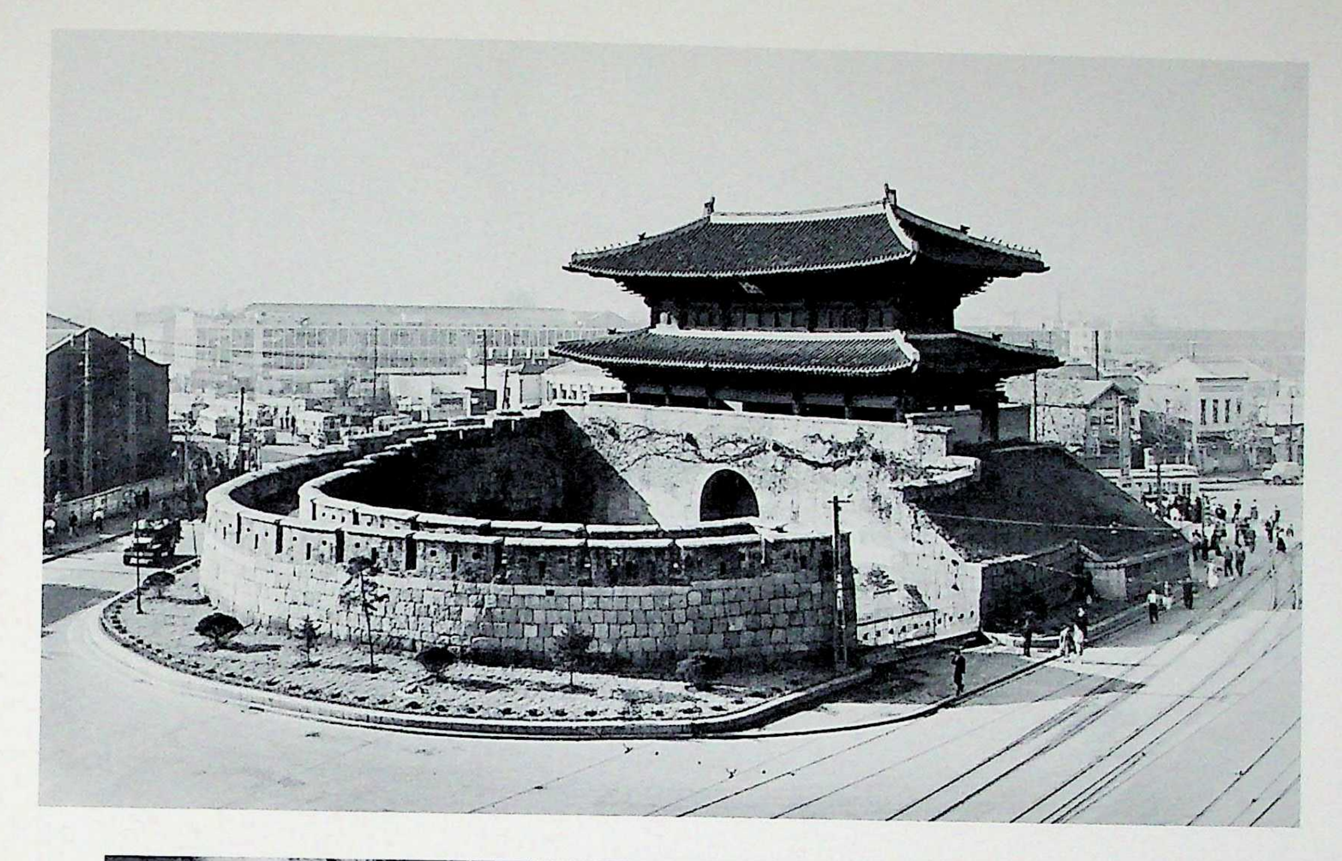
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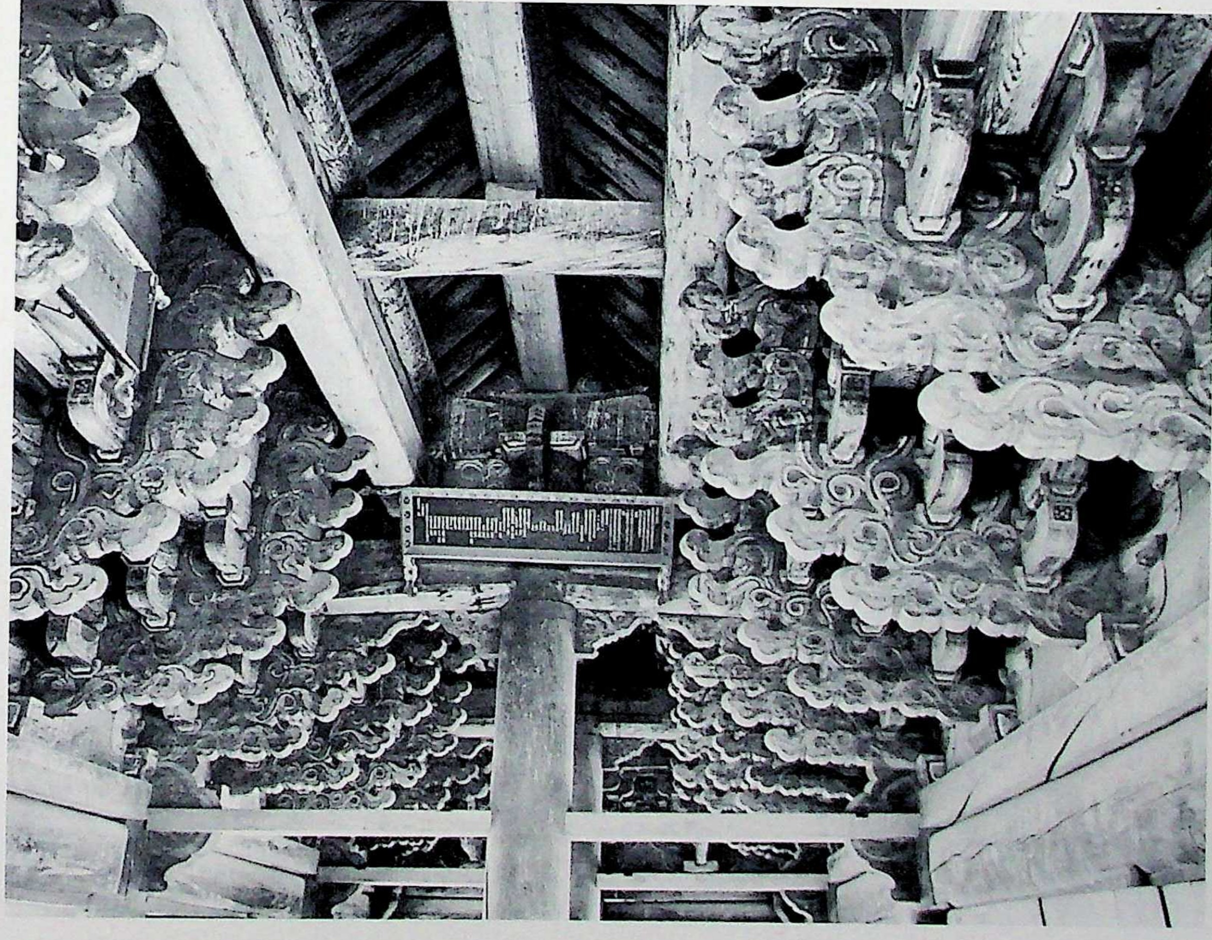
TONG-DAI MUN

Late Yi Dynasty, 1869
Seoul

Almost equal in size to the South Gate, the East Gate of Seoul is, however, four centuries younger. The difference in time can be easily noticed in architectural details such as the bracket form.

A particular feature of this gate is the crescent-shaped outer wall attached to the front of the gate. The device called "Pot Wall" by Koreans is an effective installation for defense.





21

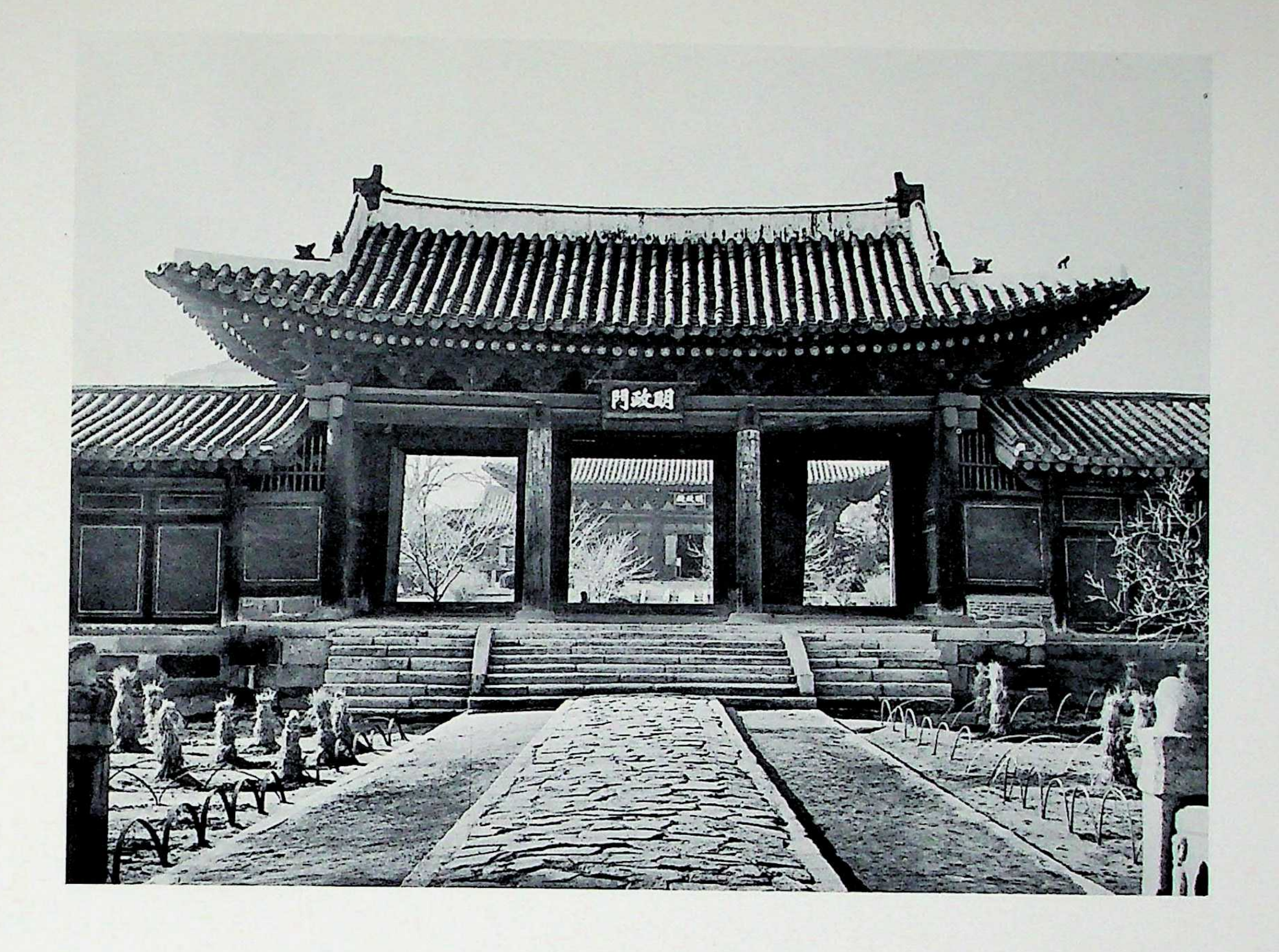
MYǑNG-JǑNG MUN
CH'ANG-KYǑNG PALACE

Early Yi Dynasty
Seoul

This gate is the entrance to the court yard of the Myŏng-jŏng Chŏn Hall.

The bracketing is typical Tap'o style and the hip and gable roof stretches out to cover the wide space below. The ceiling, however, is not coffered as in the usual Tap'o architecture but follows the Chusimp'o style.

The gate, despite its age, is well preserved, and the faded, seasoned color of the wood gives a greater impression of age than many freshly painted buildings.


明政門

22

HONG-HWA MUN
CH'ANG-KYŎNG PALACE

Early Yi Dynasty
Seoul

This is the main gate of Ch'ang-kyŏng Palace. Many of its buildings were burned down during the Hideyoshi invasion, and King Kwang-hai Kun rebuilt them in the 17th century. The main gate shown here, however, survived the destruction and preserves its original early Yi Dynasty appearance.

It is Tap'o style architecture with beautifully arranged brackets. The three inter-columnar brackets on the lower story are reduced to two on the upper story. The recently painted white outlines on the brackets sharpen the view of the ox-tongues.



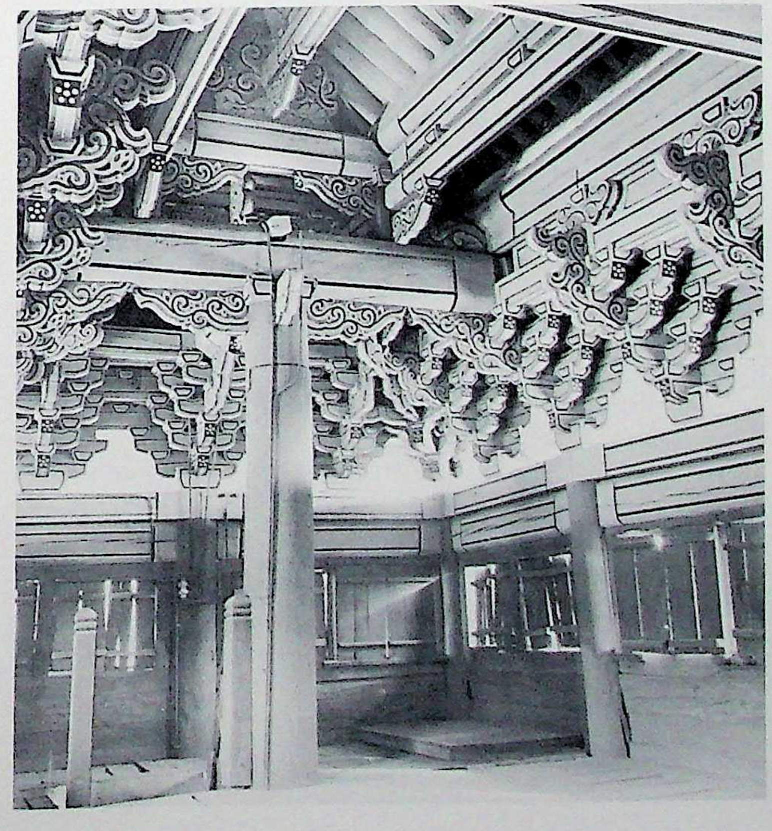
23

TON-HWA MUN
CH'ANG-DǑK PALACE

Early Yi Dynasty, late 15th century
Seoul

The gate on the south wall of Ch'ang-dŏk Palace is the main entrance to the palace. It also survived the Hideyoshi invasion and is one of the four gates in Seoul which date back to the early Yi period.

Architectural details are similar to the Hong-hwa Mun gate of Ch'ang-kyŏng Palace although this one has a wider façade of five bays, giving somewhat a clumsy impression. The small seated figurines on the lower ends of the hip ridges are made of clay, representing fancy animals and demons that are supposed to protect the building. They are called "Chap-ssang" in Korean which literally means "various figures".



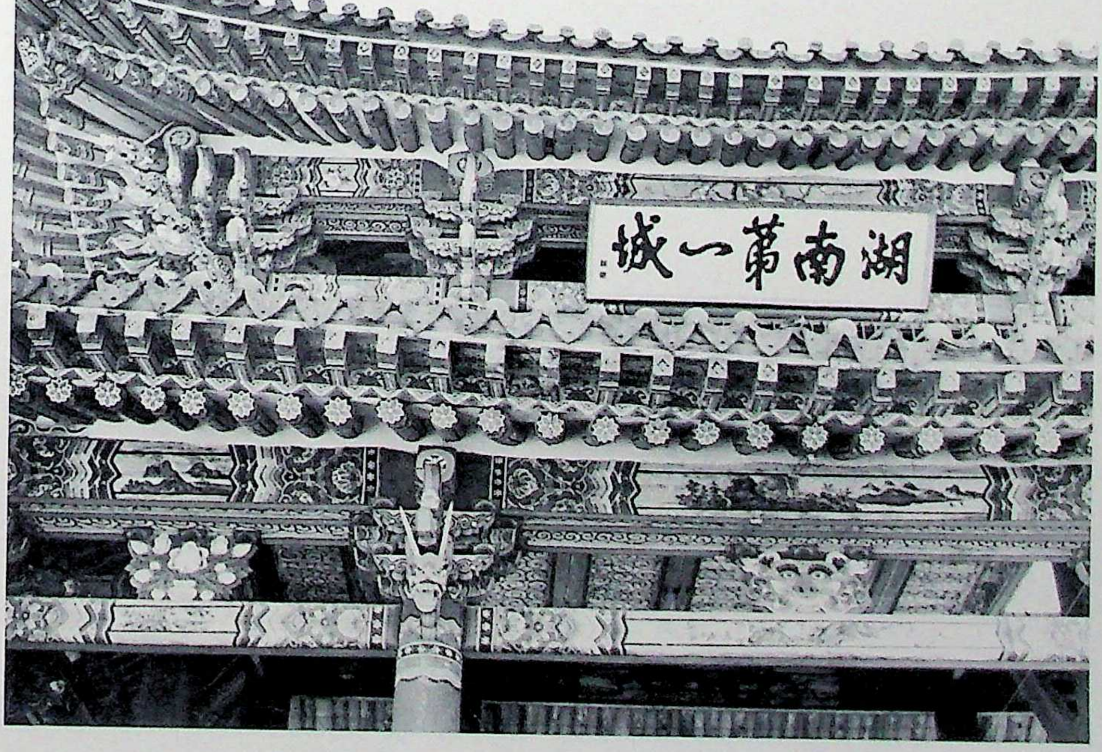
24

P'UNG-NAM MUN

Yi Dynasty, 1767
Chŏnju
Chŏlla Puk Do

Most of the old gates that once existed in almost every major town of the Yi Dynasty have been demolished or left to decay as these towns become urbanized. The P'ung-nam gate, dating from 1767, is one of those which have survived destruction. The gate, however, was twice destroyed by fire prior to its reconstruction in 1767.

As shown in the detail, the brackets are sensitive and delicate and the struts between the pillars take the shapes of a demon-mask and a flower. Differences between this and the South Gate of Seoul, of the 15th century, can be easily recognized.

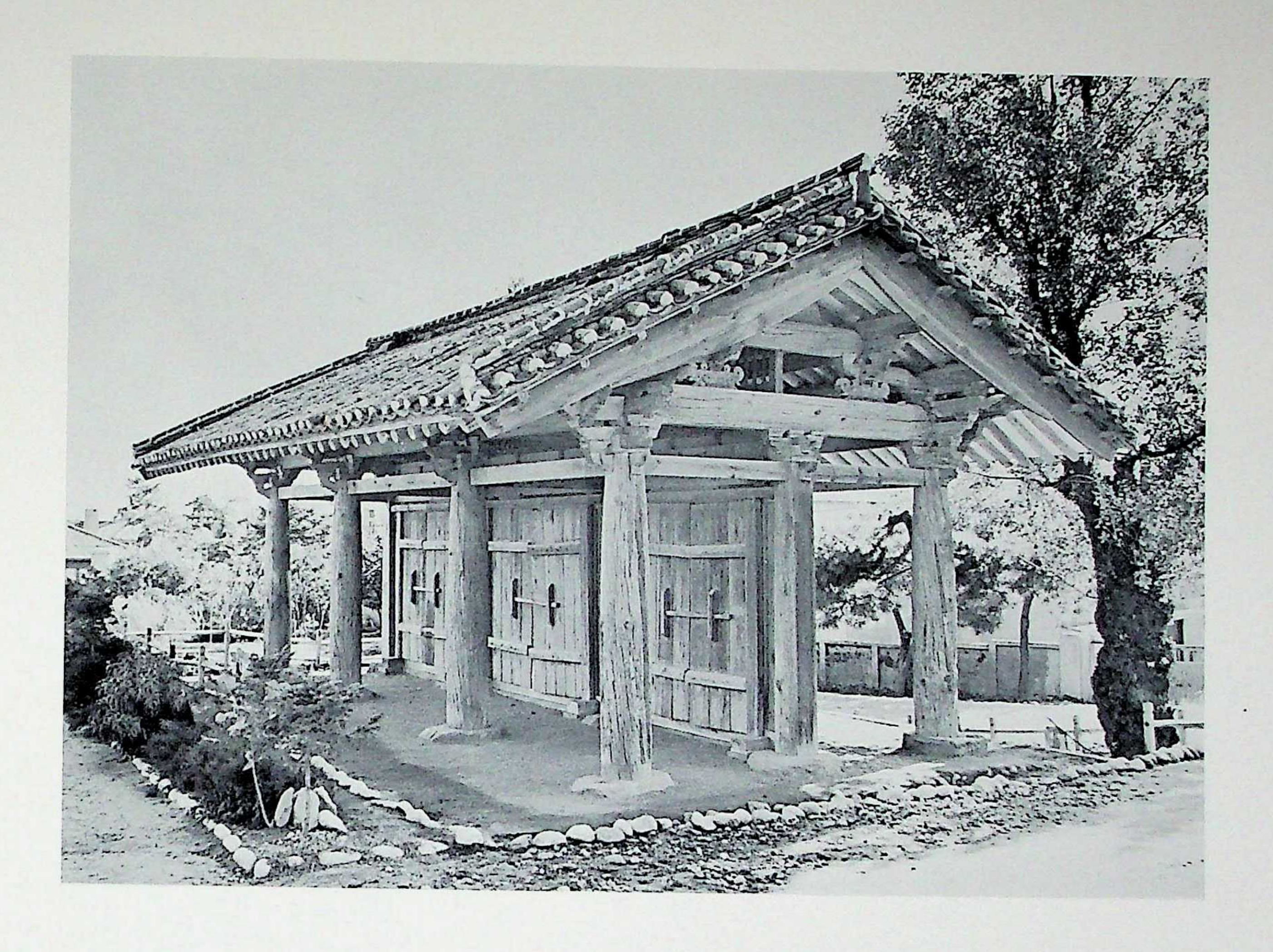

湖南第一城

25

KAIK-SA MUN

Late Koryŏ Period, late 14th century
Kangnung,
Kang-wŏn Do

This is the main gate of the now non-existent Kaik-sa of Kangnung which dates back to the late Koryŏ period. The gabled roof has straight ridges and pitch, and together with the simple bracketing it produces a sharply defined linear silhouette with open work. This is typical Chusimp'o architecture coupled with earlier traditions.



26

HWA-SŎ MUN

Yi Dynasty, 1796
Suwŏn,
Kyŏnggi Do

This gate is part of the stone wall of Suwŏn. The stone wall, which is the best example of its kind in Korea, was constructed during the period from 1794 to 1796. Instruments newly introduced from Europe via China, as well as domestic ones developed from them, were used in constructing the perfect defensive wall. A considerable portion of the wall, including many defensive installations were damaged by shells during the 1950 Korean War, and this Hwa-sŏ Gate is one of the few original structures that luckily survived.

The gate has a crescent-shaped outer encirclement in front of it similar to what we have already observed in the East Gate of Seoul. The tower to the left of the gate is called Kong-simton (Hollow watch-tower), the interior of which is two-storied.



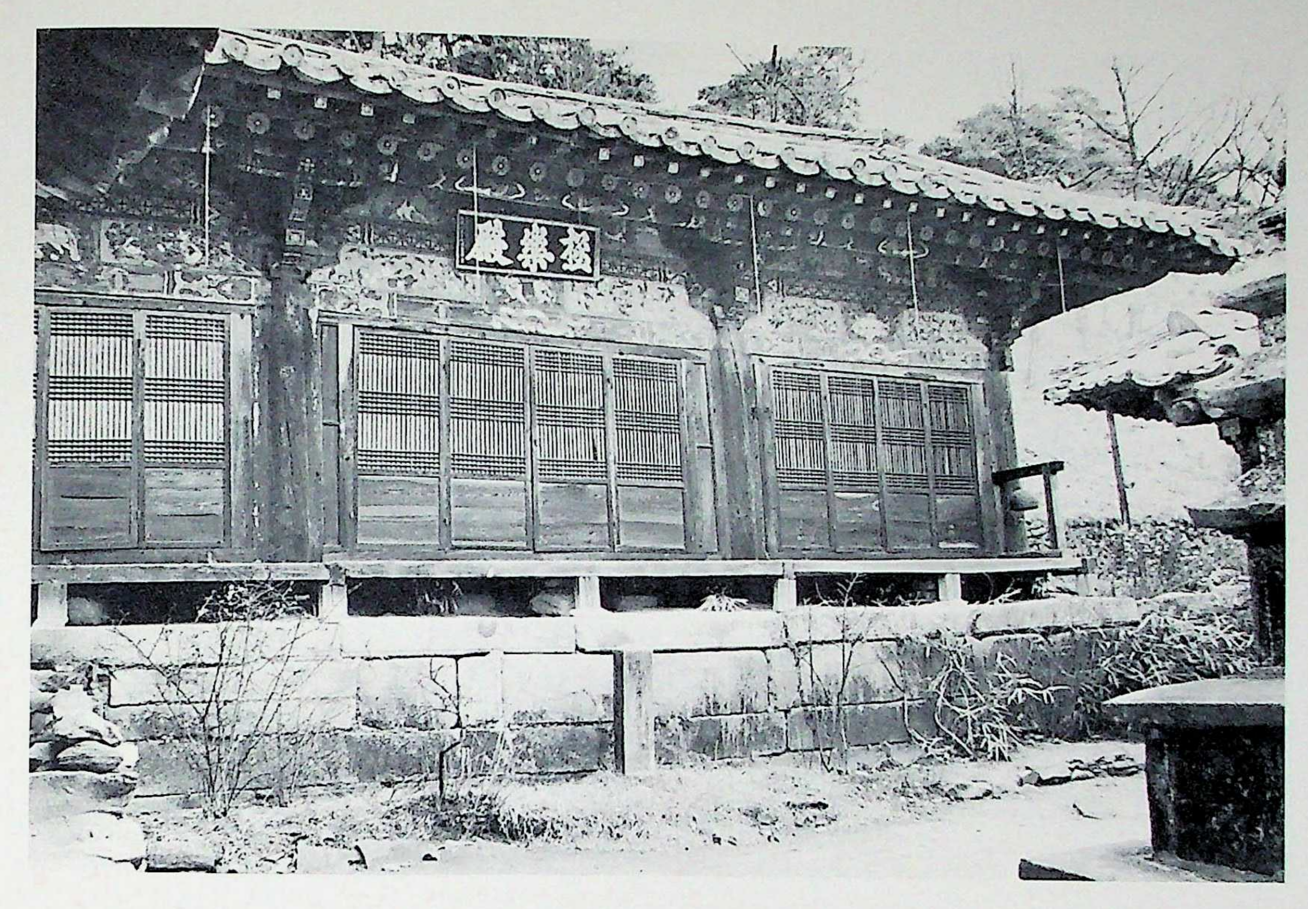
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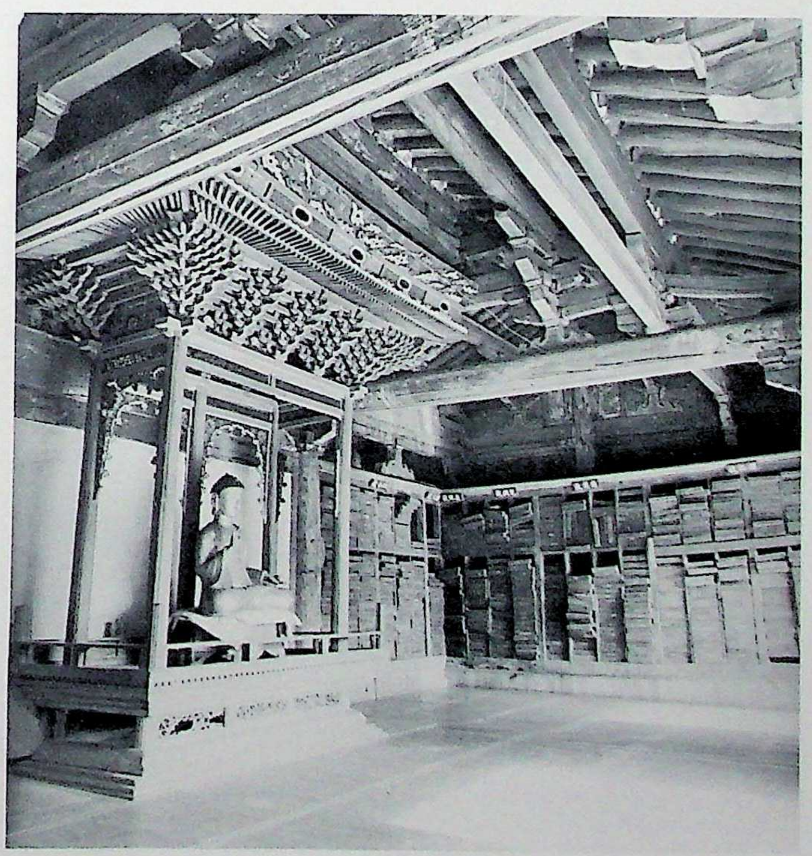
KEUK-NAK CHǑN PONG-CHǑNG-SA TEMPLE

Koryŏ Dynasty, ca. 12-13th century
An-dong Kun,
Kyŏngsang Puk Do

This Chusimp'o temple of three bays by two with a gabled roof is one of the oldest wooden structures in Korea. Straight roof lines similar to those of the Kangnung Kaik-sa can be seen. It has some architectural details which pre-date those of the Main Hall of Pusŏk-sa Temple (next plate) which is believed to be the oldest remaining example of architecture of this type in Korea.

The canopied altar in the interior is contemporary with the building itself.





28

MU-RYANG-SU CHŎN PU-SŎK-SA TEMPLE

Koryŏ period, ca. 12th-13th century A.D.
Yŏng-ju Kun,
Kyongsang Puk Do

Mu-ryang-su Chŏn is the main hall of the Pu-sŏk-sa Temple and, together with the Cho-sa-dang on the same site is probably the oldest wooden structure extant today in Korea.

The typical Chusimp'o building has five bays by three built on a low stone foundation. A peculiar feature of the building is the thin pieces of wood placed on top of pillars as a bearing-blocks.

The floor is paved with square bricks and toward a corner, facing east, a clay Buddha of around the tenth century is seated beneath a magnificent canopy. Note should be taken of the pillars with entasis and the exposed ceiling supported by super imposed beams.

During repair work in 1916, a written date of 1376 was discovered on a beam. However, the date seems only to indicate repair work at the time. Stylistically the hall is earlier than the Main Hall of Su-dŏk-sa Temple that was built in the early 14th century.





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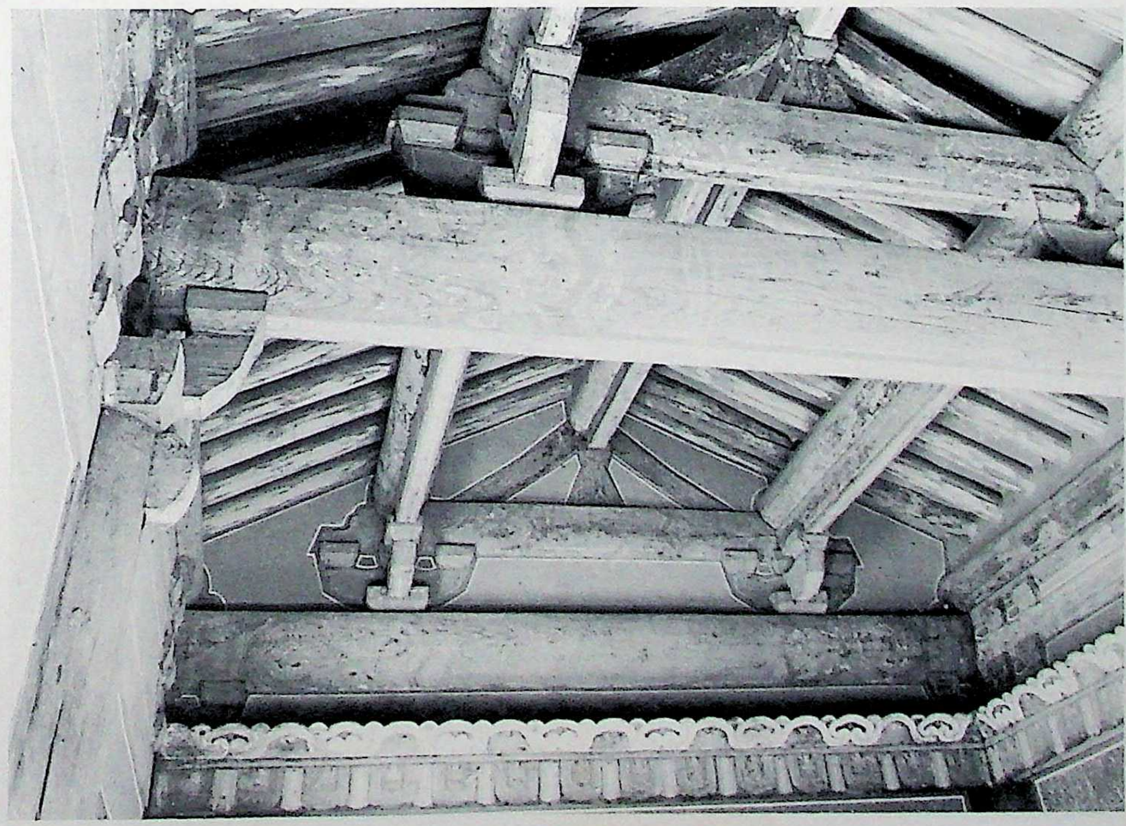
CHO-SA DANG
PU-SǑK-SA TEMPLE

Koryŏ Dynasty, 1377
Yŏng-ju Kun,
Kyŏngsang Puk Do

The small, three bays by one, pavilion with an elongated gabled roof is regarded as a masterpiece of Korean wooden architecture. Simple but delicate, small but beautifully proportioned, this is one of a few of Koryŏ's original structures that are preserved today. The projecting gable, straight roof pitch, the small frame-like window to the left, are characteristic of some of the late Koryŏ architecture.

Buddhistic images are painted on the interior walls and are valuable examples of scarce Koryŏ paintings.

The iron fence in front of the pavilion is to protect a tiny tree that is supposed to have grown out of a wood cane planted there by a Koryŏ monk.



30

TAI-UNG CHǑN SU-DǑK-SA TEMPLE

Koryŏ Dynasty, 1308
Yesan Kun,
Ch'ung-ch'ŏng Nam Do

This is another example of a Chusimp'o building that dates back to the Koryŏ period. Built on a horizontally-laid stone foundation, it has three bays by four and a clean-cut gabled roof. A written date of 1308 was discovered during pre-World War II repairs. It is this exact date that makes this building one of the most important structures in tracing the history of Korean architecture.

Tai-ung Chŏn, meaning the hall of the great hero, is always the main hall of a Buddhistic temple.



31

KEUK-NAK CHŎN MU-WI-SA TEMPLE

Early Yi Dynasty, mid-15th century
Kang-jin Kun,
Chŏlla Nam Do

The "Hall of Paradise" is very similar in appearance to the Tai-ung Chŏn of Su-dŏk-sa although it was built more than a century later than the Tai-ung Chŏn. A major change can be seen in the form of the bearing-blocks placed on the tops of pillars. Koryŏ examples had curved side-lines whereas these early Yi models have straight-cut sides.

During the repair work in 1956, the original brick floor was discovered beneath the present wooden floor. The interior walls are decorated with Buddhistic paintings which bear a written date of 1476.



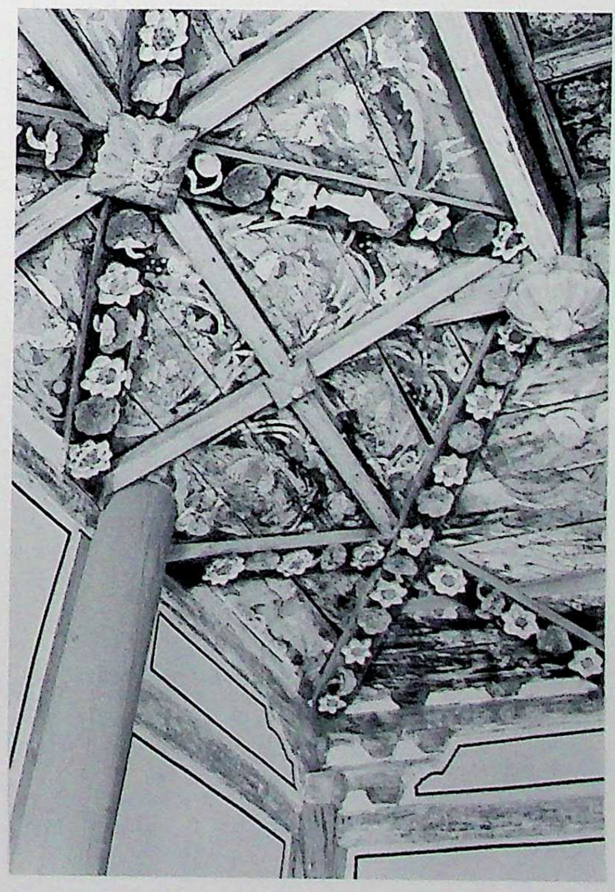
32

CǑNG-SU PǑB-DANG
CHǑNG-SU-SA TEMPLE

Early Yi Dynasty, 1423
Kang-hwa Kun,
Kyŏnggi Do

This is an example of early Yi Chusimp'o architecture although several repair projects have changed some original features. For instance, the open frontal maru and the coffered ceiling are later additions. If one remembers the far-reaching gable of the 14th century Cho-sa Dang pavilion, the much shortened gable of this Buddha hall indicates the passing of time.

Notice the delicately-done brackets with beak-like ox-tongues and inter-columnar pedestals shaped like flowers.



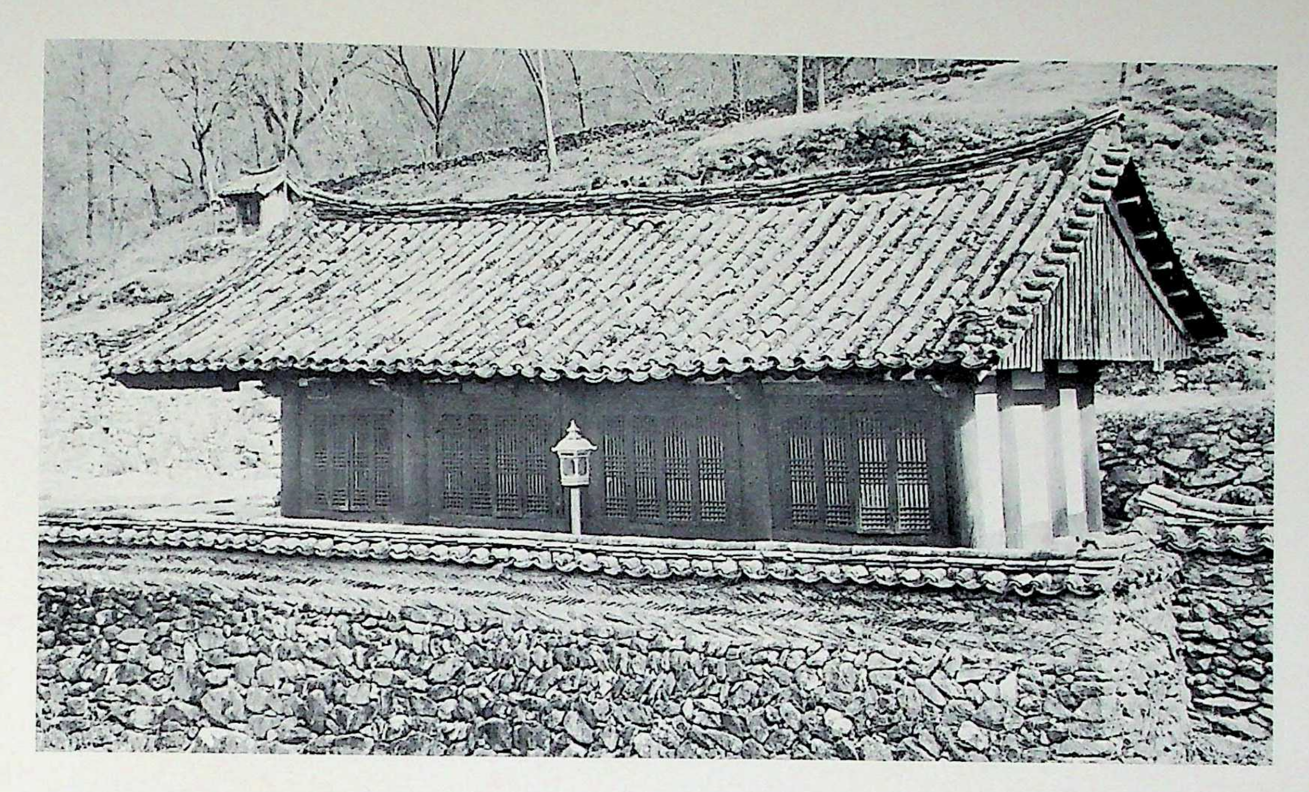
33

KUK-SA CHŎN
SONG-KWANG-SA TEMPLE

Early Yi Dynasty
Sung-ju Kun,
Chŏlla Nam Do

This is an early Yi structure among some fifty buildings on the site of the Song-kwang-sa Temple.

A noticeable feature of the "Hall of National Priests" is the two rows of pillars in the central axial bay. They are much taller than those in the front and back. The arrangement of taller central pillars to support directly the beams of the upper eaves is a feature commonly seen in early Yi architecture.





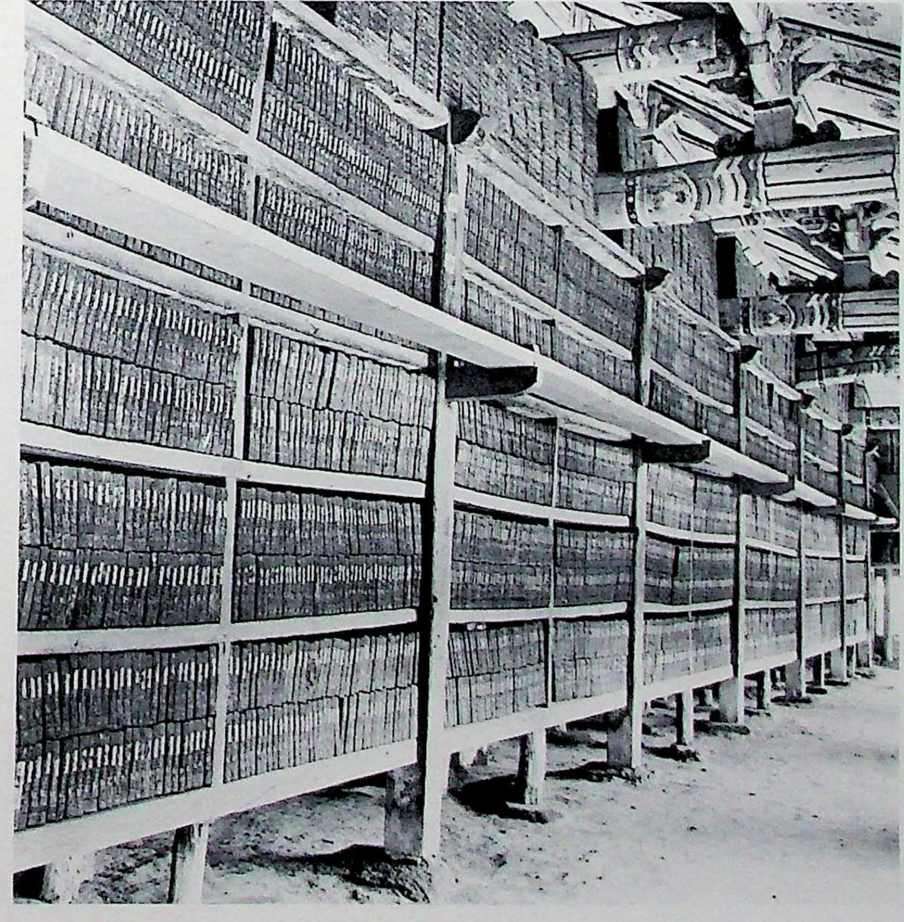
34

SUTARA CHANG AND PǑB-PO CHǑN HAI-IN-SA TEMPLE

Early Yi Dynasty, Second half of the 15th century
Hab-ch'ŏn Kun,
Kyŏngsang Nam Do

There are two identical store-houses parallel to one another on the grounds of Hai-in-sa temple. They house the famous 80,000 wood blocks of Tripitaka engraved in the 13th century to help repel the invading Mogol army. The storehouse situated to the north is called Pŏb-po Chŏn and the one on the south, the Sutara Chang. Pŏb-po means the treasure of Buddhism, and the word Sutara must have been derived from the Sūtra in Sanskrit. This plate shows the northern storage house.

In the interior, simple wood stacks are built on the mud floor to hold the blocks. Small square window are placed between pillars for light and ventilation.



35

YǑNG-SAN CHǑN
EUN-HAI-SA TEMPLE

Early Yi Dynasty, ca. 14th-15th century
Yŏng-ch'on Kun,
Kyŏngsang Puk Do

This storage-like building of Chusimp'o style is the hall of five hundred Lohans made of clay. It is the main hall of the Kŏjo-am, side-temple of Eun-hai-sa temple.

A unique feature of this building is the additional bracket to reinforce the otherwise single bracket on top of the pillar.



36

TAI-UNG CHŎN KAI-SHIM-SA TEMPLE

Early Yi Dynasty, 1484
Sŏ-san Kun,
Ch'ung-ch'ŏng Nam Do

This three bays by three building is an example of early Yi Dynasty architecture of particular interest as it combines the Tap'o and the Chusimp'o styles, i.e. the exterior of the building in the Tap'o and the interior in the Chusimp'o style. Notice the two taller central pillars reaching directly to the exposed ceiling as we have already observed in the Kuk-sa Chŏn of Song-kwang-sa Temple.

The Po-t'ong Mun Gate in P'yŏng-yang, north Korea which was built in 1473 is the only other example of this mixed style.



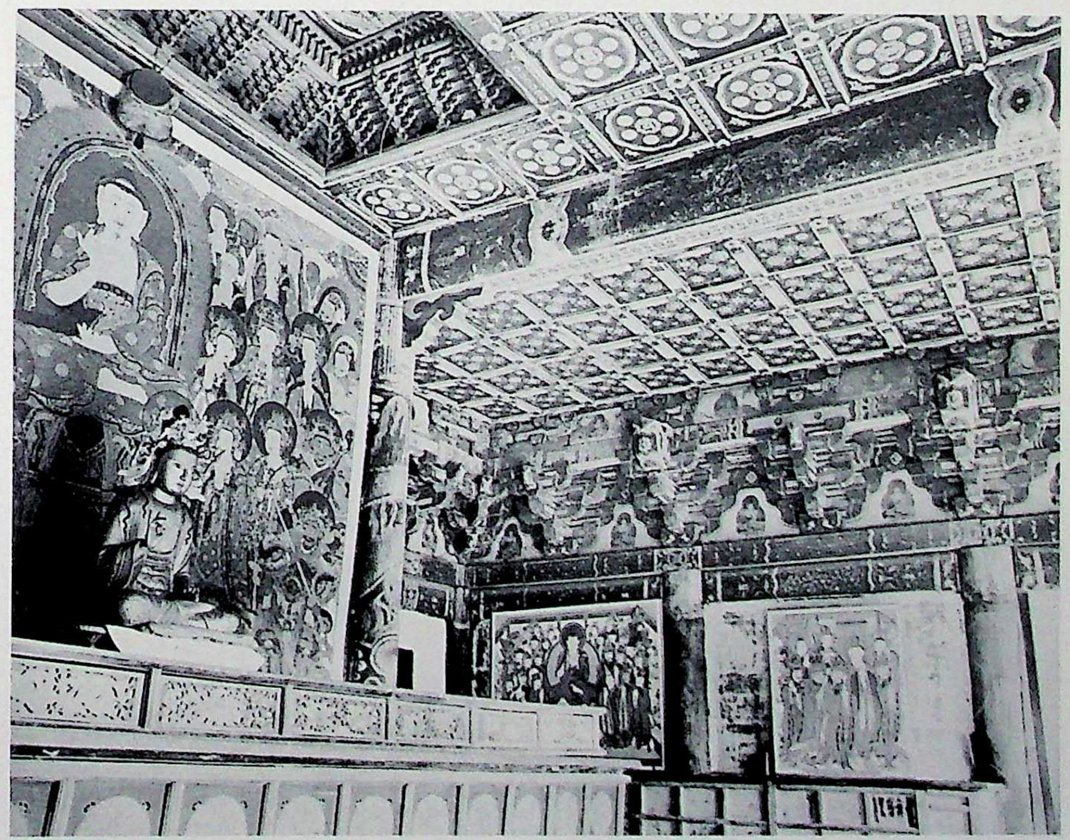
37

TAI-UNG CHŎN
PONG-CHŎNG-SA TEMPLE

Early Yi Dynasty
An-dong Kun,
Kyŏngsang Puk Do

This Tap'o style building has three bays by four and the hip and gable roof. A narrow maru porch with a low railing is attached to the front.

The architectural details, such as the form of the bracket, the triangular pedestal set on top of corner pillars, suggest a possible early Yi Dynasty date around the 15th century. The colorful coffered ceiling and mural paintings as shown in the detail are of a later date.



38

MIRUK CHŎN KEUM-SAN-SA TEMPLE

Yi Dynasty, 17th century
Kim-je Kun,
Chŏlla Puk Do

The Hall of Maitreya is the main hall of the temple. It is one of the two triple-roofed wooden buildings existing in Korea. It has five bays by four and houses a colossal statue of Maitreya.

Together with other similar multi-roofed buildings, this maitreya hall on a low stone foundation with diminishing upper stories must be the last remaining of wooden pagodas of the Three Kingdoms.


彌勒殿
大慈寶殿

39

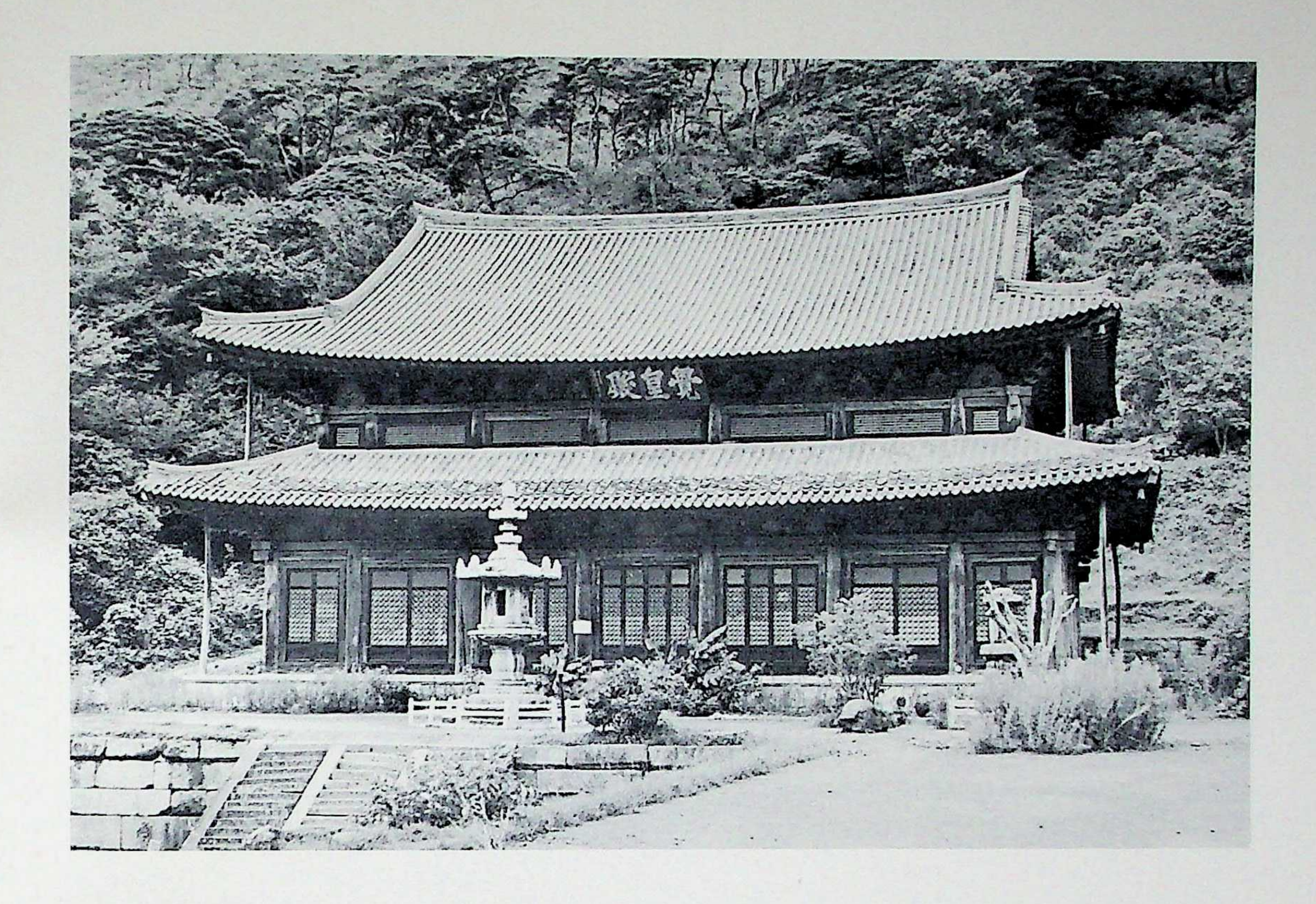
KAK-HWANG CHǑN HWA-ǑM-SA TEMPLE

Yi Dynasty, 1703
Kure Kun
Chǒlla Puk Do

This grand double-roofed building is the main hall of Hwa-ŏm-sa temple noted for its history and stone monuments of the Great Silla period.

The Hall of Buddha of seven bays by five is built according to the Tap'o style. The multi-bracket style is almost inevitable in such big structures. The entire floor is made of wood and the coffered ceiling has coves around it.

Though standing on a site of a much earlier structure going back to the Silla period, the present building is early 18th century.



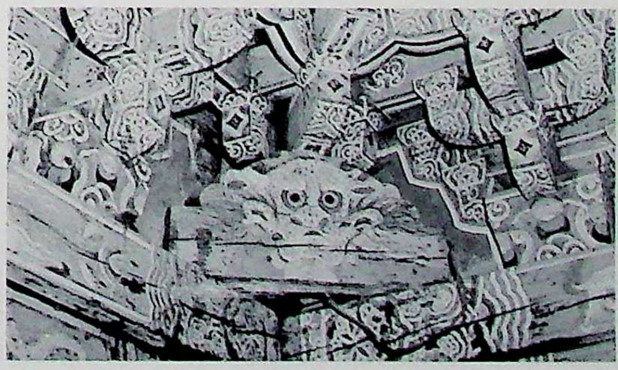
40

TAI-UNG CHŎN SSANG-BONG-SA TEMPLE

Late Yi Dynasty
Hwa-sun Kun,
Chŏlla Nam Do

This square, towering structure resembling a pagoda, like the Maitreya Hall of Kum-san-sa temple, may be reminiscent of earlier wooden pagodas.

The far-reaching eaves became ill-shaped because of decayed eaves purlins. The building has been completely repaired since this photo was taken in 1962.

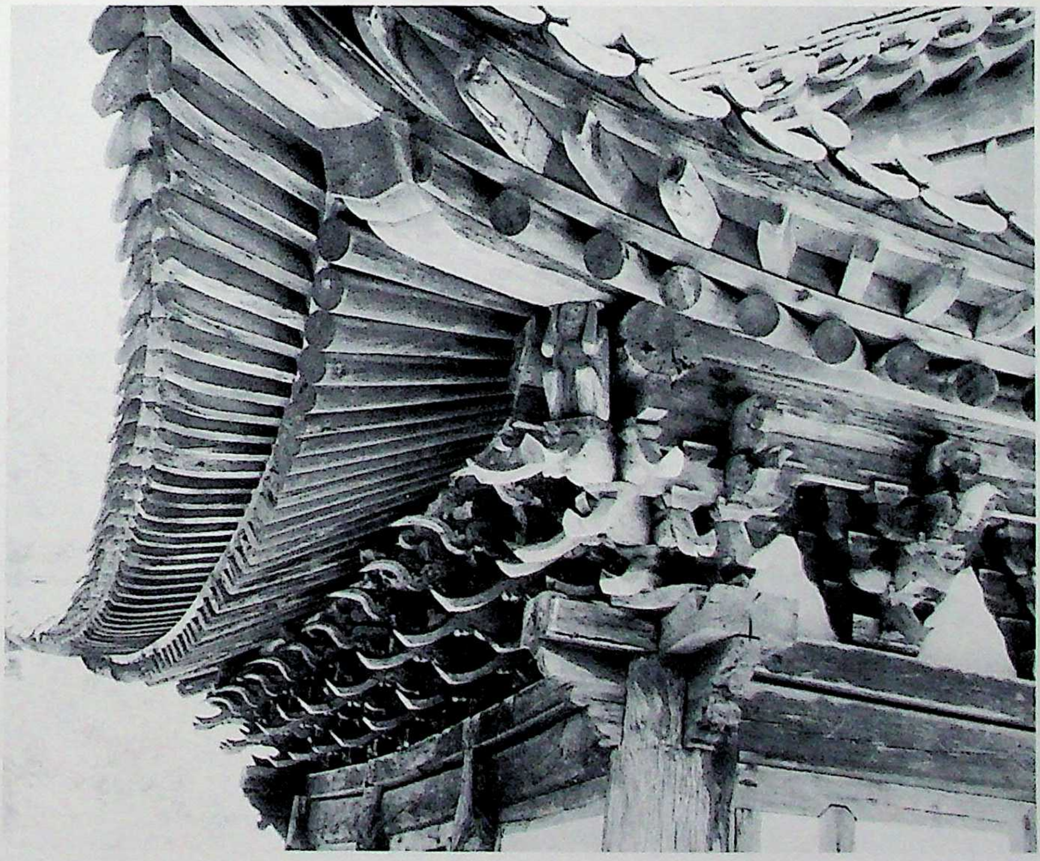


41

TAI-UNG CHǑN
CHǑN-DEUNG-SA TEMPLE

Yi Dynasty, 1622
Kang-hwa Kun,
Kyŏnggi Do

This is typical mid-Yi architecture with multi-brackets and the hip and gable roof. The onion-shaped white spots near the edge of the roof are nail-heads made of white porcelain to keep tiles from sliding down. A seated monkey figure is placed on top of each corner bracket. The use of animal figures and masks as an addition to or a part of the brackets is a feature of late Yi architecture.



42

P'AL-SANG CHǑN PǑB-CHU-SA TEMPLE

Yi Dynasty, 1624
Po-eun Kun,
Ch'ung-ch'ŏng Puk Do

The quintuple-roofed structure built on a low stone foundation is approached by four staircases, from each direction, and has a complete finial on top of the uppermost roof. Inside, it has, however, only two stories. This is no doubt an early wooden pagoda rebuilt during the Yi Dynasty. The single eaves arrangement is rather unusual for Yi Dynasty architecture.



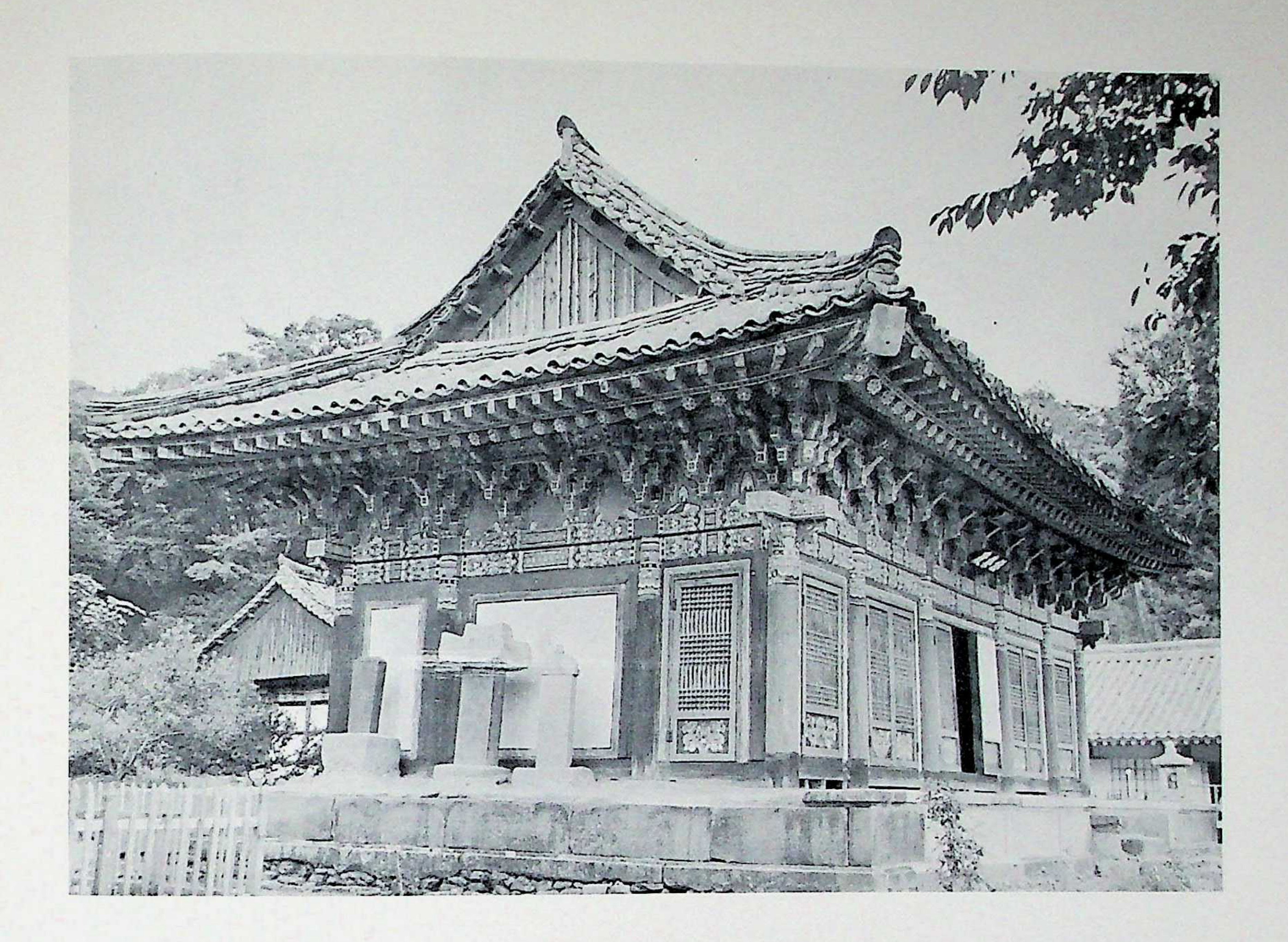
43

KUK-NAK CHŎN TONG-HWA-SA TEMPLE

Yi Dynasty, early 17th century
Tal-sŏng Kun,
Kyŏngsang Puk Do

This five bays by three building with a hip and gable roof has impressively decorated brackets. The brackets, however, do not have the usual "ox-tongues" giving an appearance different from other Yi dynasty buildings.

The pillars of this Tap'o temple are erected on old base-stones of the Silla period, where a temple must have stood.



44

TAI-UNG CHŎN PŎM-O-SA TEMPLE

Yi Dynasty, 17th century
Tong-nai Kun,
Kyŏngsang Nam Do

The main hall of the temple on the outskirts of the city of Pusan is a square building with a gabled roof. The typical Tap'o style building of the later Yi period is noted for the decorative, crowded brackets which are arranged only on the front and back of the building and not on the side walls. The main hall has a richly decorated altar under a colorful canopy and an equally gorgeous ceiling demonstrating the trend of later Yi Buddhistic architecture.

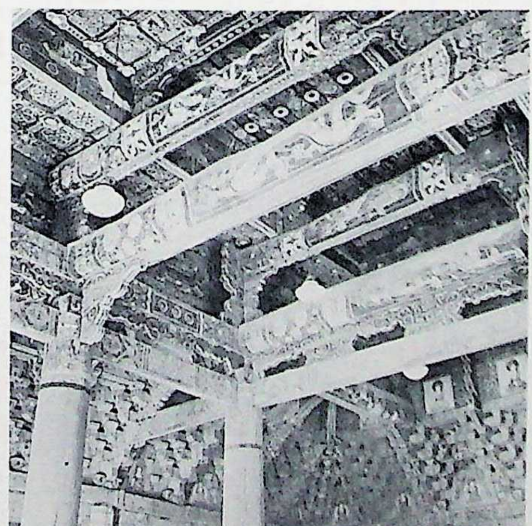

大雄殿

45

TAI-UNG CHŎN T'ONG-DO-SA TEMPLE

Yi Dynasty, 17th century
Yang-san Kun,
Kyŏngsang Nam Do

This five bays by three building has a peculiar T-shape roof. The shape comes from an addition of a transverse gable-roof to an original hip and gable roof. Like the Pŏm-o-sa temple just mentioned, the decorative trend of the mid-Yi period can be seen in the interior as well as in the crowded brackets with sharply projecting ox-tongues. Notice the colorful coffered ceiling and beams and the cove-like interior brackets. The exterior corner bracket looks like a multi-armed dragon ascending to the sky. The dragon is the most commonly used motif among animal figures applied to a bracket during the later Yi period.





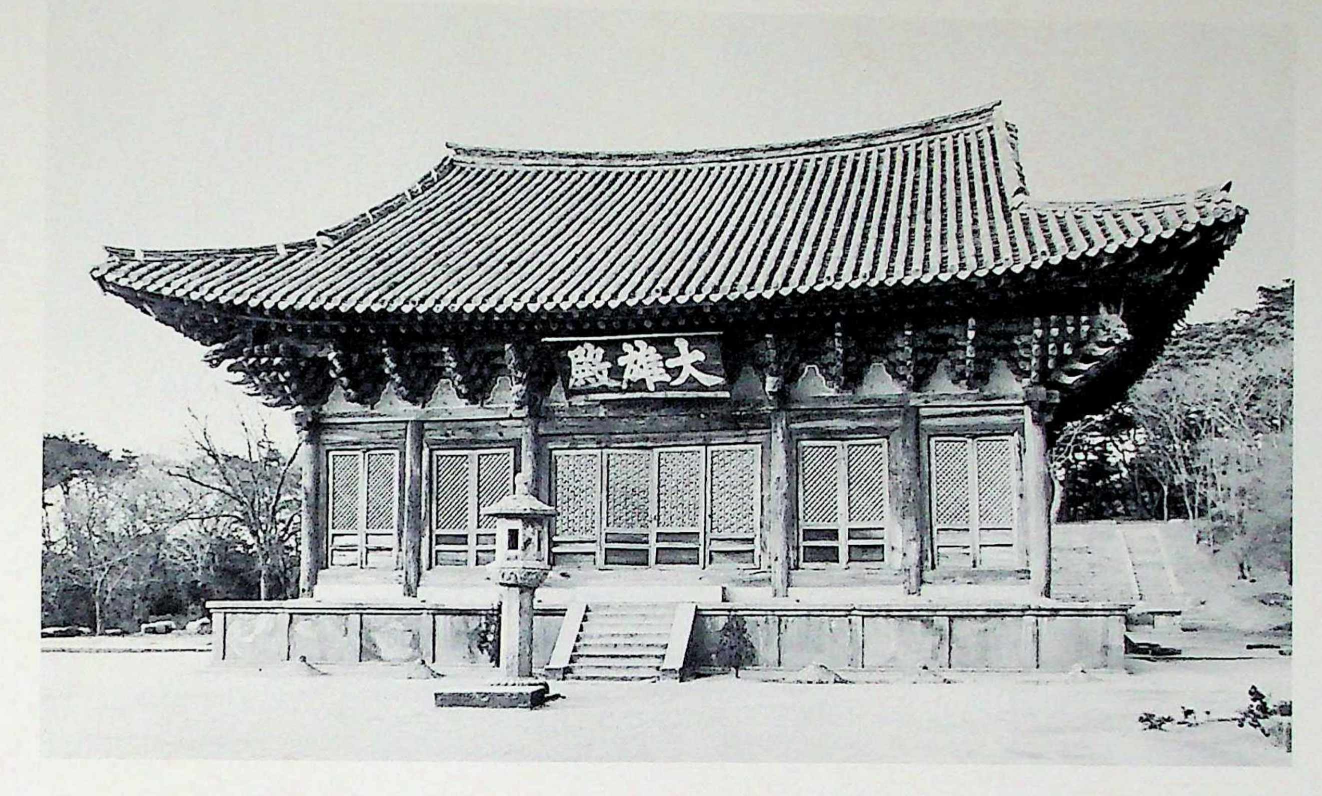
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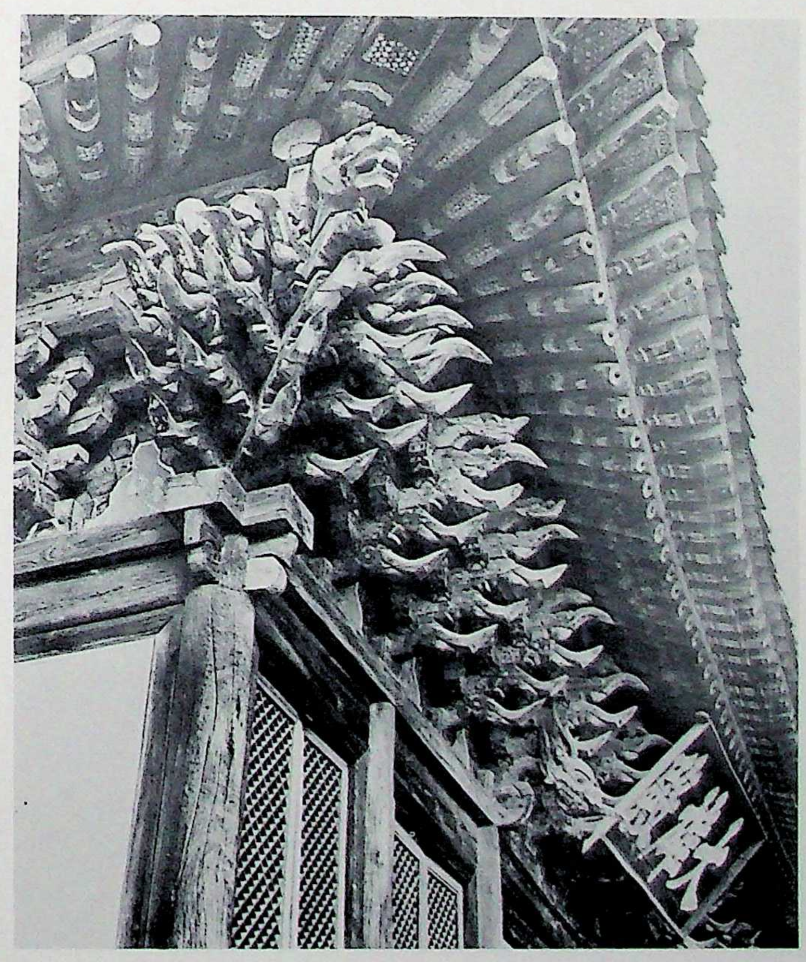
TAI-UNG CHŎN PUL-GUK-SA TEMPLE

Yi Dynasty, 1765
Kyŏngju,
Kyŏngsang Puk Do

The famous temple whose history goes back to the sixth century A.D. is noted for its many stone monuments of the Silla period. The main hall of the temple, however, is a small wooden building built after the Hideyoshi invasion. Notice the similarity of bracket form, the carved dragon head on the corner bracket complex, to that of the main hall of the above mentioned T'ong-do-sa temple.

The stone lantern in front of the hall is an eighth century Silla piece.





47

KANG DANG (LECTURE HALL) SOSU SŎWŎN

Yi Dynasty, 1542
Yŏng-ju Kun,
Kyŏngsang Puk Do

"Sŏwŏn" was the name given to a private school and shrine commonly seen during the Yi Dynasty. Such institutions were established by the followers of deceased scholars to commemorate the virtue and merit of famed persons. The Sosu Sŏwŏn is the best known among them and it enshrines one An Hyang who was a famous Confucius scholar of the Koryŏ Dynasty. The shrine-school, however, was not established until several centuries after his death. It was, however, the first Sŏwŏn to be established in the Yi period. These Sŏwŏns were centers for local education and remained as active cutural institutions until all of them were forced to close down by the government toward the end of the 19th century because of their criticism of government.

The four bays by four hall is a typical example of Sŏwŏn architecture. It has a small Ondol room in a corner of the building to house the teacher and the rest of the space is made into a spacious maru-floor which is used as the class room.

The building is characterized by its simple bracketing and minimum decoration as well as by the clean-cut spaces as if to symbolize the austere philosophy of the Neo-confucianism which was taught inside.



48

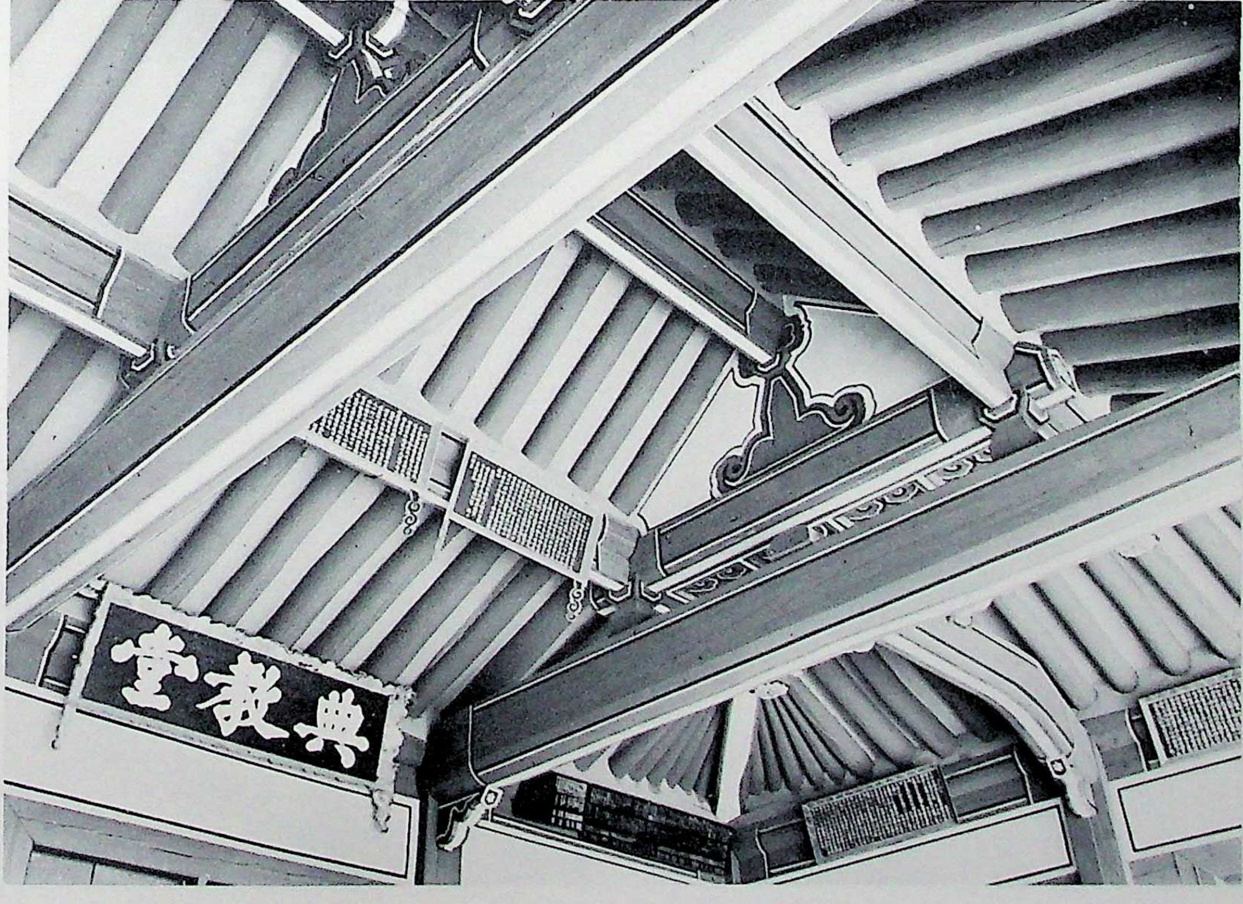
CHǑN-KYO DANG TO-SAN SǑWǑN

Yi Dynasty, 1574
An-dong Kun,
Kyŏngsang Puk Do

This Sŏwŏn enshrines a noted scholar of the mid-Yi period by the name of Yi Hwang (d. 1570) who is better known as 'hao' T'oige. He is remembered as the top-most authority on neo-confucianism of the Yi period. His disciples established the Sŏwŏn in 1574, four years after his death, by adding a lecture hall, a dormitory and a shrine to the north part of the hall where the master spent his later years.

As usual with such a private study of the Yi period, a small Ondol room occupies a corner and the three-fourths of the house is made into an open maru-floor. Inside, the clean, paralleled eaves purlins produce a peculiar beauty unique to a small Yi building.


陶山書院
典敎堂


典敎堂

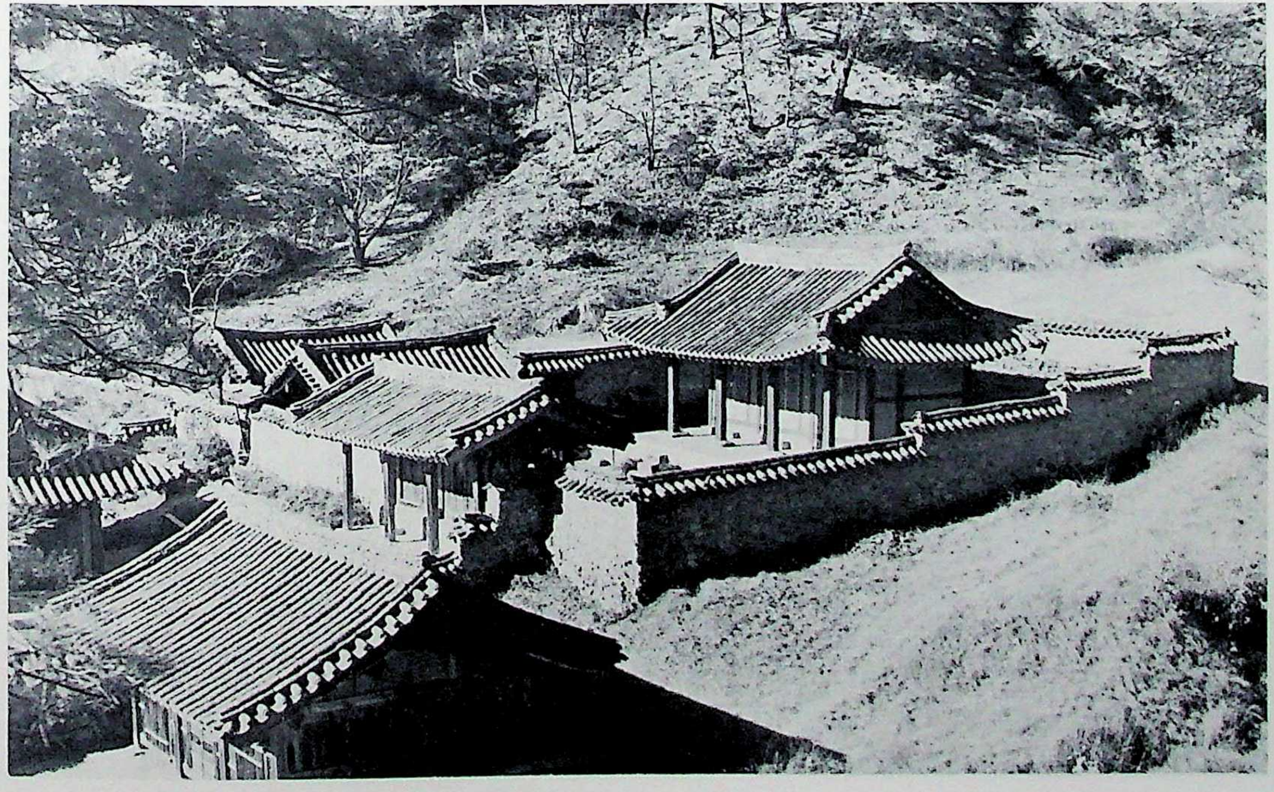
49

SANG-DǑK SA
TO-SAN SǑWǑN

Yi Dynasty, 1574
An-dong Kun,
Kyŏngsang Puk Do

This is the shrine for Yi Hwang, just mentioned. It is located in the rear of the Lecture hall. The low roof, due to the adoption of single eaves, throws a deep shadow over the façade.

The shrine is surrounded by a square wall built of stone and mud. A gate opens to the south, and the two buildings to the right are the keeper's quarters.



50

TONG-KYŎNG KWAN

Yi Dynasty, 17th century
Kyŏngju,
Kyŏngsang Puk Do

The "Pavilion of East Capital" is the right wing of the one-time Kaik-sa of the city of Kyŏngju. Rebuilt in 1613 after the Hideyoshi invasion, it underwent major repairs in 1786. It is a Chusimp'o structure and dumb-bell-shaped pedestals are placed between the pillars. A combination of the Shoi-sŏ (ox-tongue) and the Ang-sŏ (upward Shoi-sŏ) projects from the column-head bracket.



51

TAI-SŎNG CHŎN

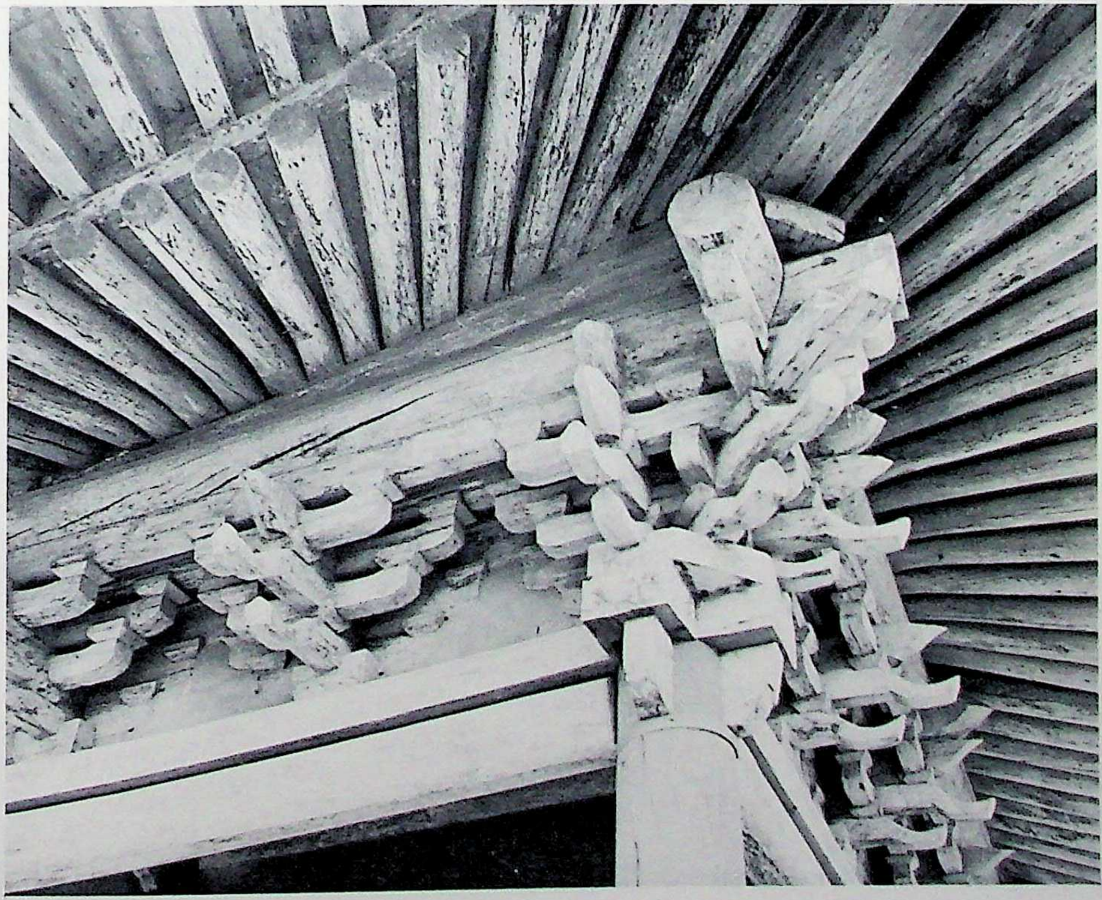
Yi Dynasty, 1601
Seoul

This is the Confucius shrine for the capital of the Yi Dynasty. Confucianism greatly influenced the thoughts of Yi people and was encouraged by government policy. Once-prosperous Buddhism was rejected officialy in favor of Confucianism, and shrines for Confucius were built in almost every major town of the country. They were not only shrines but also educational institutions side by side with private Sŏwŏns.

The Seoul Shrine, first built in 1398, was burnt down during the Hideyoshi invasion and the present structure is a 1601 reconstruction. The five bays by four building of Tap'o style is built on an elevated stone platform, and has the usual open porch in the front commonly seen among private or public shrines of the Yi Dynasty.

This may be the largest example of its kind, but the pillars and brackets are seemingly slim in proportion compared to the massive roof.


大藏殿



52

MYŎNG-RYUN DANG

Yi Dynasty, 1601
Seoul

This is a school attached to the Confucius Shrine of Seoul. Such schools, if built in the country, are called "Hyang-kyo."

Located in the rear of the shrine, the building consists of a central taller hall and two flanking wings. The single bracket on each column-head is now reduced to a carved-out block of wood with a slender, weak ox-tongue. The inter-columnar pedestals are nothing but tiny bearing-blocks. As has been mentioned in the introduction, such a bracket is called "Ik-kong" and any building with such brackets, an Ik-kong building. The Ik-kong, style was quite prevalent toward the end of the Yi period.



53

TAI-SŎNG CHŎN

Early Yi Dynasty
Kang-nung,
Kang-wŏn Do

The low, heavily set shrine is similar in general plan to the Seoul Shrine, but it seems to be clumsy because of its shortened columns and low platform. However, the building is stylistically older than the Seoul shrine and it may belong to the first half of the Yi Dynasty.

The floor of the shrine is paved with thin granite and a simple transverse altar is set against the back wall.



STONE ARCHITECTURE

Written by:

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Professor

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Introduction

Of all the old cultural monuments in Korea, the most prolific and best preserved are those made of stone, especially of granite. Granite, which is abundant in Korea, has been a favorite medium, beloved by Korean artists.

Among these stone monuments, a selected number of important architectural remains such as pagodas, stūpas, lanterns and others are reproduced here to give a brief general idea of Korean stone architecture.

Pagoda

A pagoda which is to house the Buddha's relic is an essential feature of a Buddhistic temple. The pagodas were first introduced to Korea during the Three Kingdoms period from China. At first wooden pagodas of multi-storied Chinese type were constructed. Around 600 A.D., however, Koreans started to copy wooden pagodas in stone, and the evolution seems to have taken place in southwestern Korea. The stone pagoda at the site of Miruk-sa Temple (Pl. 54) may be the earliest example of this type that we know of. The Paekche pagoda is a faithful copy of a wooden structure as shown by the tapered columns and the flaring eaves supported by a stepped cornice functioning as brackets.

In the Silla Dynasty, to the east of Paekche, however, the earliest stone pagoda we know of takes the form of a T'ang brick pagoda (Pl. 56). The Pagoda at Punhwang-sa temple is built with andesite cut into brick-shape.

In southwestern Korea, the above-mentioned Miruk-sa or the Paekche type of pagoda lingered on until long after the fall of the kingdom in A.D. 660. The style was, however, partially adopted by Silla artists, and a new type of stone pagoda emerged by combining the two different styles, i.e. the wooden type and the brick type.

The new type, which is unique to Korea, is called the Silla-type pagoda. Completion of the evolution of the new type took place during the latter half of the seventh century of which the best example stands at the site of Kam-eun-sa temple (Pl. 58).

In a typical example, the pagoda is usually three-storied set on a double-tiered pedestal. The upper two stories are less both in height and width than the first story, and a complex of finials is placed on top. Corners of the hipped roof are

slightly up-turned and beneath the eaves are the characteristic stepped-supporting stones. The stepped-support is called, in Korean, the *Patchim*.

From around the eighth century, Buddhistic figures were engraved on four sides of the upper pedestal as well as those of the first story.

In earlier examples, pagodas were built with many pieces of stone as we see in the Miruk-sa pagoda. In later ones, however, the number of stones decreases until each story of a pagoda is made of two blocks of stone, i.e. the roof stone and the main stone (Okssin-sŏk in Korean).

Pagodas of the Koryŏ Dynasty show many changes from their predecessors. At first, the scale of a pagoda was smaller than that of the Silla period. Then came an increase in height due to the multiplication of the number of stories, although the size of the pedestal is reduced in proportion to the upper stories. In general, the eaves-end of a Koryŏ pagoda became thicker and the stepped Patchim much thinner than in the case of Silla pagodas. The seven-storied pagoda from Namkewŏn near Kaesŏng (Pl. 73) is a typical example of the new Koryŏ type pagoda.

Besides these traditional square pagodas, a variety of hexagonal as well as octagonal ones were also erected during the Koryŏ Dynasty. The emergence of these multi-angled, multi-storied pagodas may have been due to a fresh influence from Manchurian pagodas of the Kitans and the Juchens. Best known among the multi-angle pagodas is the nine-story octagonal pagoda of the Wŏl-chŏng-sa Temple (Pl. 74).

With the coming of the Yi Dynasty, extensive construction of stone pagodas stopped, bringing to an end the great tradition of Silla stone pagodas. The seven-storied pagoda at Naksan-sa temple (Pl. 78) and the ten-storied pagoda in the Pagoda Park in Seoul (Pl. 80) are the two to be mentioned among the few Yi examples. The latter, apparently copied after a fourteenth century Koryŏ model, is noted for its rich reliefs of Buddhistic figures on the walls, the realistic representations of wooden architecture and, for the peculiar cross-shaped ground plan.

Stūpa

A stūpa, "Pudo" or merely "T'ap" (Pagoda) in Korean, is a stone structure to hold the ashes of noted priests. A Pudo is usually accompanied by a stele on which a brief biography of the priest is engraved. A stūpa consists of three parts, a pedestal, a main stone (T'ap-shin-sŏk) and the roof stone with a finial.

It seems that Pudos were first constructed toward the end of the Silla Dynasty. The earliest example of Silla Pudo is that of Priest Yŏm-kŏ which bears a date corresponding to the year 790 A.D. (Pl. 81). The octagonal ground plan of the Yŏm-kŏ stūpa has remained as the orthodox type throughout the following Koryŏ period.

Besides the orthodox type, varieties such as the multi-storied pagoda type, cylindrical type, bell-shaped type and others were developed during the Koryŏ

period. Some of the pagoda types are almost identical to real pagodas which contain not priests' but Buddha's relics.

The bell type Pudos are apparently derived from Indian stūpa at the end of the Koryŏ period. The Pudo of Priest Chigong, a naturalized Indian, is the first of such a kind.

Lantern

Stone lanterns seem to have been an essential feature of a Korean temple, being erected in front of the main hall or before a pagoda.

A stone lantern consists of a pedestal, a shaft stone, a main stone or the lamp with four or eight appertures, and a roof stone with finial. Like Pudos, lanterns take the basic plan of an octagon with a drum-shaped shaft stone. In rare cases, twin lions are used instead of usual drum-shaped or columnar shaft stones.

Ice-house

Apart from afore-mentioned Buddhistic monuments, a few words must be said in regard to ice-houses of the Yi Dynasty.

Subterranean ice-houses to keep natural ice for government use during the summer-months must have been built from the early days in Korea. The ice-houses still remaining today, however, all belong to the late Yi period and they are concentrated in the southeastern area of Korea in what is known as Kyŏng-sang Nam Do province.

These ice-houses are subterranean tunnel-shaped chambers with domed ceilings built with stones. The floor is inclined toward one end so that melted water flows out through a corner hole.

54

THE PAGODA AT THE SITE OF MIRUK-SA TEMPLE

Paekche Dynasty, early 7th century
H. 14 m.
Iksan Kun,
Chŏlla Puk Do

Only the northeastern portion of what was originally a seven-story pagoda is preserved. Stylistically this one is regarded as the oldest pagoda in Korea.

As mentioned in the introduction, the pagoda is a stone version of a wooden structure. Notice the tapering shafts erected on base stones. There is even a frieze above the columns, and a three-stepped Patchim supports the thin, slightly flaring roof. The ground floor with four bays by four can be entered by two narrow passages meeting crosswise at the center.



55

THE FIVE-STORIED PAGODA AT THE SITE OF CHǑNG-NIM-SA TEMPLE

Paekche Dynasty, early 7th century
H. 8 m.
Puyŏ,
Ch'ung-ch'ŏng Nam Do

This five-storied pagoda stands in the heart of the town of Puyŏ which was the third and last capital of the Paekche Dynasty.

The square corner columns which incline slightly inward, the thin flaring roof and the much shortened upper stories follow the basic plan of the previous Miruk-sa pagoda.

Chinese General Su Ting-fang of the T'ang Dynasty, who defeated the Paekche army in A.D. 660, has left an inscription on the four walls of the first story to commemorate his victory.



56

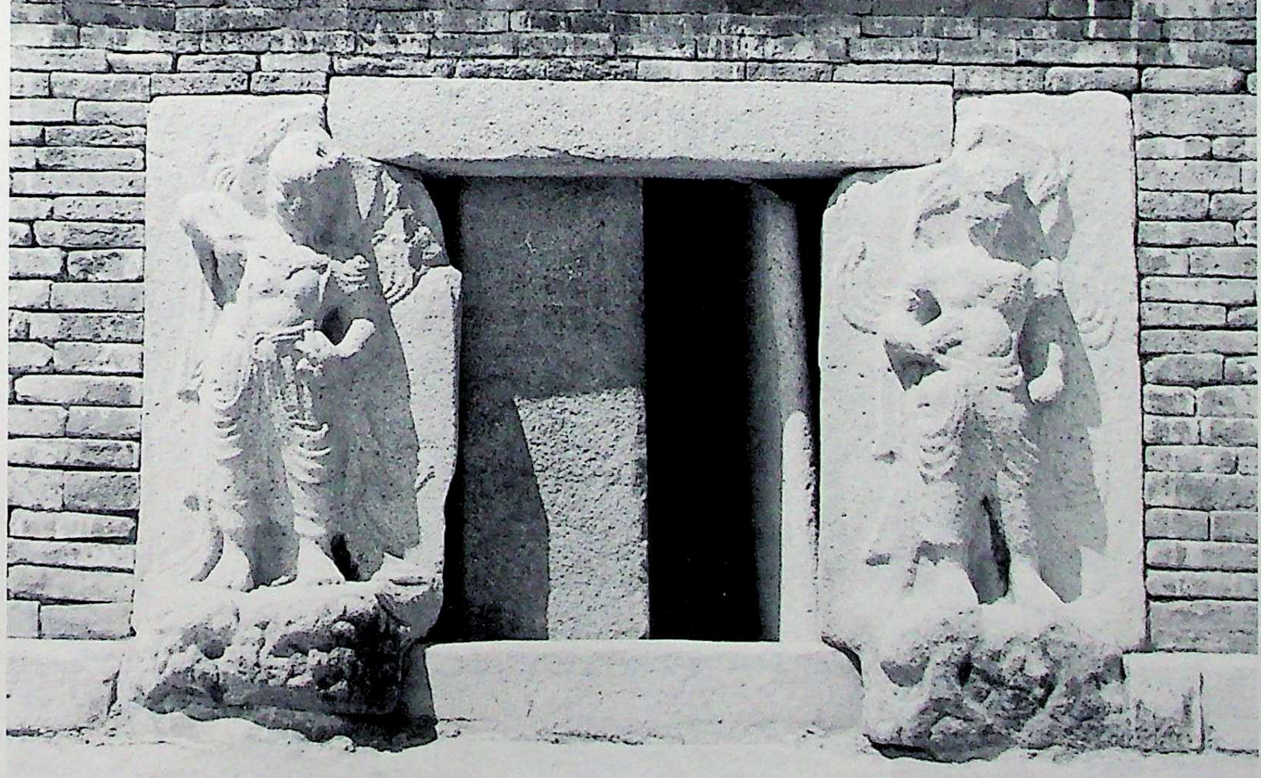
THE PAGODA AT PUNHWANG-SA TEMPLE

Old Silla period, A.D. 634
H. 7.7 m.
Kyŏngju,
Kyŏngsang Puk Do

This pagoda is built with andesite cut into brick-shape on a square terrace which is guarded by four stone lions seated at the four corners.

Apparently copied after an early T'ang brick pagoda, it must have had two to four additional upper stories which are now gone. The ground story has four niches, with two Guardians flanking each entrance.

The pagoda is given a date of 634 by an early historical record of the Three Kingdoms and it is the earliest dated pagoda of the Old Silla Dynasty, i.e. before her unification of the Peninsula.



57

THE FIVE-STORIED PAGODA IN UI-SǑNG

Great Silla Period, mid-7th century
H. 9 m.
Ui-sŏng,
Kyŏngsang Puk Do

This five-storied stone pagoda at T'ap-ni, Ui-sŏng combines the Paekche style (wooden pagoda type) and the Punhwang-sa pagoda type of Silla (brick pagoda type) as demonstrated by the tapering corner shafts with a bearing-block on top as well as by the stepped roof stones imitating the brick technique in stone.

This is the emergence of a proto-type of what is called "Silla type" pagoda, established toward the end of the seventh century.



58

THE TWIN PAGODAS AT THE SITE OF KAM-EUN-SA TEMPLE

Great Silla period, second half of the 7th century
H. 10 m.
Wŏl-ssŏng Kun,
Kyŏngsang Puk Do

This pair of three-storied pagodas stands at the site of Kam-eun-sa on an east-west axis in front of the ruined site of the main hall.

The temple was completed in A.D. 682 during the reign of King Shin-mun-wang (r.681-691) in memory of his late father, King Mun-mu-wang (d.681) who unified the Korean peninsula. The pagoda is erected on a two-tiered pedestal of which the upper tier is much taller than the one below.

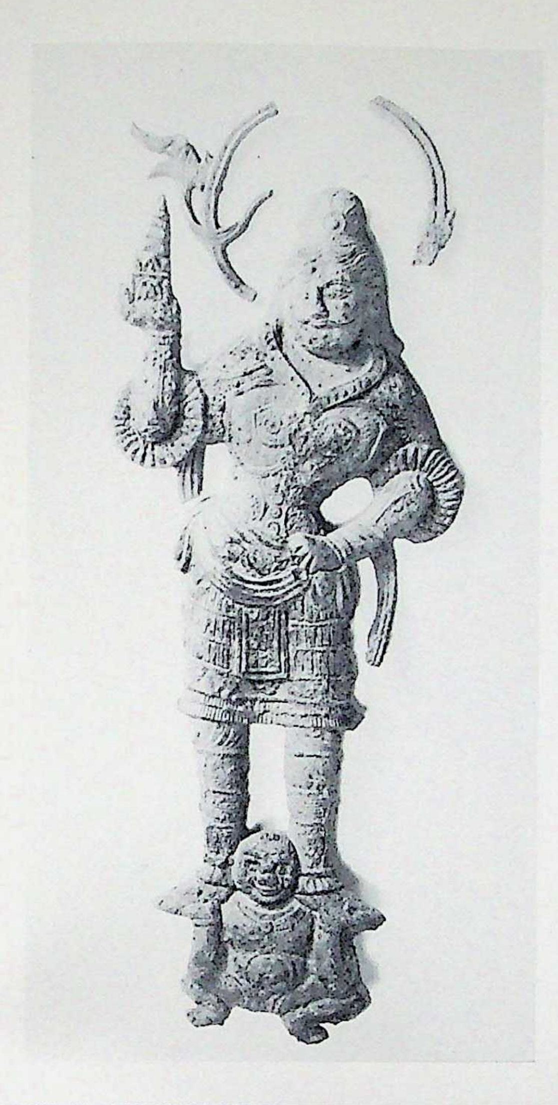
The size of the upper two stories diminishes in good proportion both in its height and width, and a tall, spear-like iron mast is set on the roof stone. The foot of the iron mast rests on a box-like niche cut into the main stone of the third story.

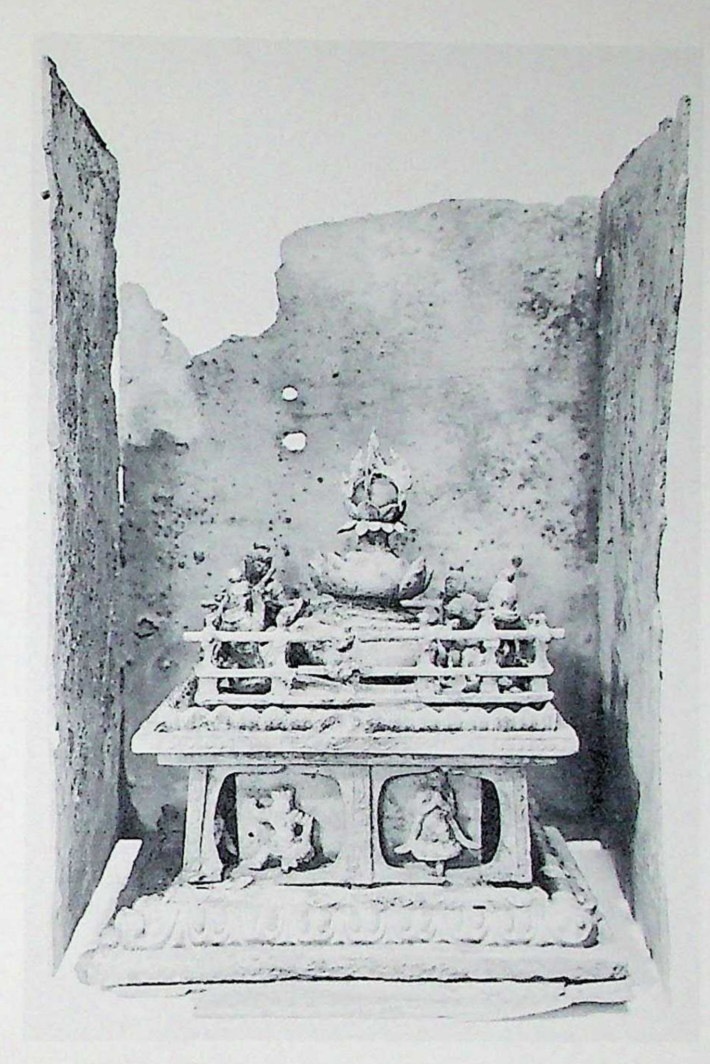
The roof stone, consisting of four pieces of granite, is separated from the supporting patchim-stone which is also made of four pieces. The Ok-ssin-sŏk of the first story is constructed with four separate corner shafts and four stone slabs whereas those of the two upper stories are made of a single block of granite.

This is the earliest example of typical Silla-type pagodas and the orthodox canon which prevailed throughout the Great or Unified Silla period.

During reconstruction work on the western pagoda in 1961, a bronze Sarira case containing a double-decked shrine was discovered in the niche on the main stone of the top story which is shared by the base of the iron mast. The standing figure is one of the four Guardians attached to the walls of the bronze case.









59

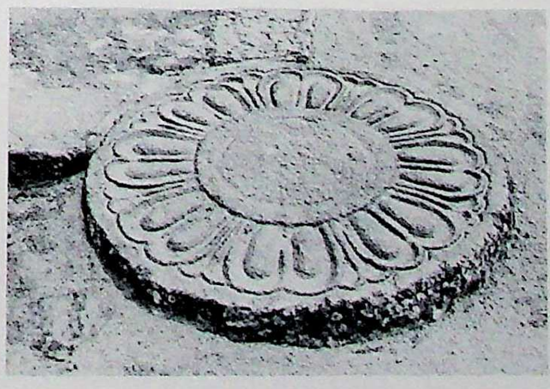
THE SAKYAMUNI PAGODA AT PULGUK-SA TEMPLE

Great Silla period, mid-8th century
H. 7.8 m.
Kyŏngju,
Kyŏngsang Puk Do

This three-storied pagoda, typical of Silla pagodas, is the western one of the two pagodas in front of the main hall of the temple. This one is called the Sakyamuni pagoda, as opposed to the eastern one which is called the Prabhūtaratna pagoda.

The double-tiered pedestal, the five-stepped Patchim or supporting stone, the slightly flaring eaves, all attest to a fully developed mid-Silla pagoda.

The roof stone and the Ok-ssin-sŏk are separated, but both are made of a single block of stone. The preference for a single block of stone instead of many separate pieces, as observed in earlier pagodas, is a new trend practised during the latter part of the Great Silla period.

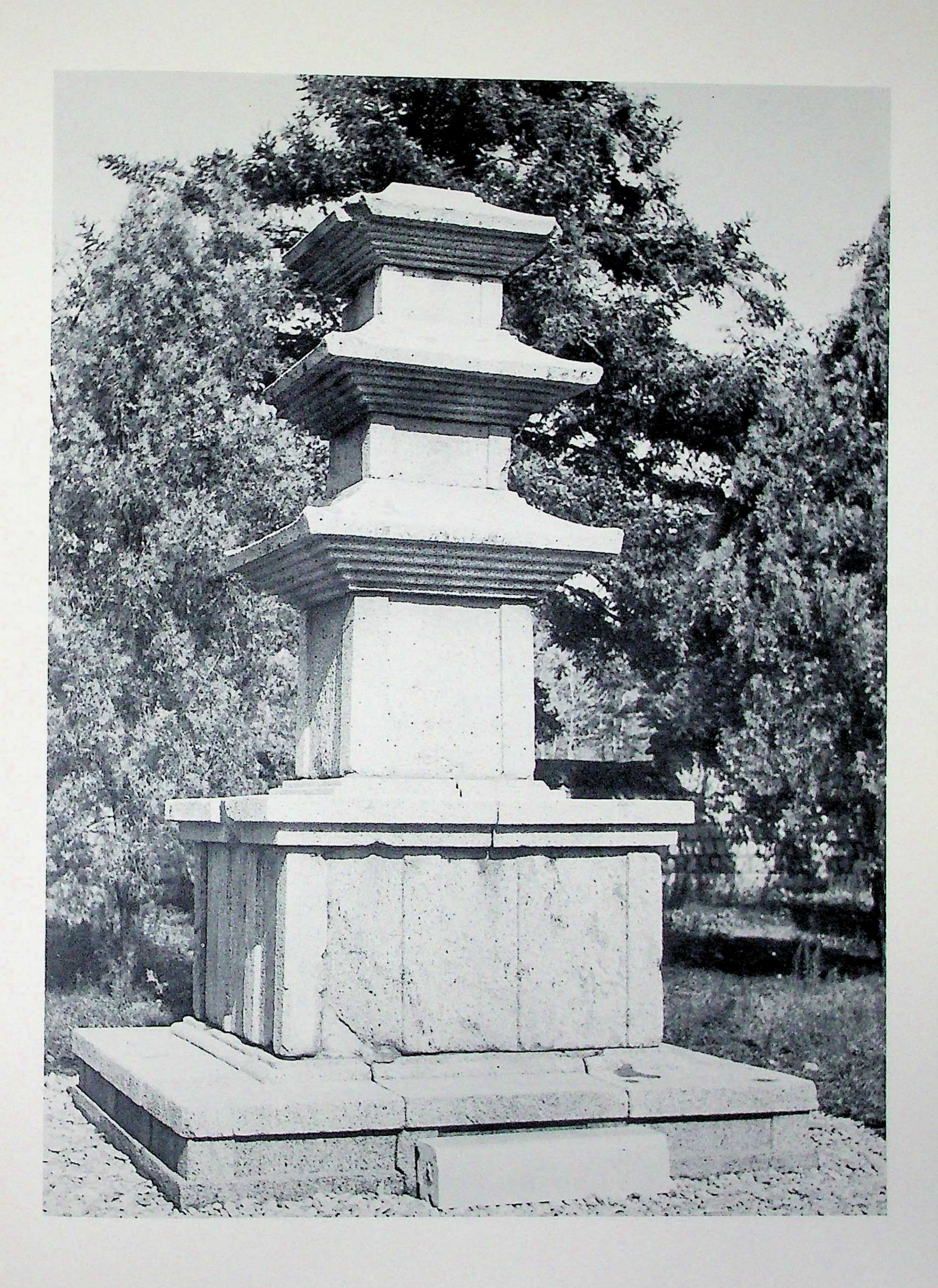


60

THE THREE-STORIED PAGODA FROM THE SITE OF KAL-HANG-SA TEMPLE

Great Silla Period, A.D. 758
H. 4 m.
Kyŏng-bok Palace,
Seoul

This is one of the twin pagodas originally from a Silla temple site in Kum-nung Kun. The small but well proportioned pagoda is constructed according to all the norms of a fully developed mid-Silla pagoda, and the pagoda is particularly valuable for an inscription indicating the names of the donors and the exact date of A.D. 758.



61

THE SEVEN-STORIED PAGODA AT T'AP-CHǑNG-NI

Great Silla period, second half of the 8th century
H. 14.5 m.
Ch'ŏng-wŏn Kun,
Ch'ung-ch'ŏng Puk Do

This is the tallest pagoda in Korea. Compared to the main structure, the base is considerably larger in proportion, which was a new vogue developing at the time. The finial consists of a crown, a ball and a doubled "Dew basin."



62

THE TWIN PAGODAS AT SIL-SSANG-SA TEMPLE

Great Silla period, early 9th century
H. 8.4 m.
Nam-wŏn Kun,
Chŏlla Puk Do

These two identical pagodas in front of the main hall are typical examples of late Silla pagodas which became slender, delicate and decorative.

The steps of the patchim beneath the eaves are reduced to four from the earlier five. The cap-stone of the upper pedestal looks like a roof stone because of the span. Were it not for the perfectly preserved finial, the main part of the pagoda would have been dwarfed by the much too big pedestal.



63

THE THREE-STORIED PAGODA AT THE SITE OF WŎN-WŎN-SA TEMPLE

Great Silla period, late 8th century
H. 5.5 m.
Wŏl-ssŏng Kun,
Kyŏngsang Puk Do

This is the eastern one of the twin pagodas at the temple site. Although it was heavily damaged by robbers looking for the sarira relics inside, the pagoda retains Buddhistic figures done in relief around the upper pedestal and the first story.

The decorative tendency reflected on the pagoda appeared in Silla toward the end of its reign.



64

THE TWIN PAGODAS AT THE SITE OF A LOST TEMPLE

Great Silla period, second half of the 8th century
H. 7.2 m.
Kyŏngju,
Kyŏngsang Puk Do

The photo shows the eastern one of the twin pagodas. This is believed to be the earliest pagoda that has figures of Parivara or the Eight Protectors of Buddhism done in relief around the upper pedestal.



65

THE THREE-STORIED PAGODA FROM SAN-CH'ŎNG

Great Silla period, 9th century
H. 4.8 m.
Kyŏng-bok Palace,
Seoul

This is another decorated example of the Great Silla period with four Bodhisattvas and the Eight Protectors engraved around the first story and the upper pedestal respectively.

The curved roof stones have sharply projecting corners, and the supporting Patchim has four steps only instead of five.

The pagoda was moved to the palace ground from its original site as a protective measure.



66

THE FIVE-STORIED PAGODA AT HWA-ŎM-SA TEMPLE

Great Silla period, 9th century
H. 6.5 m.
Kure Kun,
Chŏlla Nam Do

This is the western one of the twin pagodas in front of the main hall.

The slender structure on a usual double-tiered pedestal is richly decorated with engraved Buddhistic figures: the Four Guardians on the first story, the Eight Protectors around the upper pedestal and the Twelve Zodiac figures around the lower base.



67

THE 'TABO' (PRABHŪTARATNA) PAGODA AT PULGUK-SA TEMPLE

Great Silla period, mid-8th century
H. 10 m.
Kyŏngju,
Kyŏngsang Puk Do

This is the western one of the twin pagados in front of the main hall of the temple, i.e. to the east of the Sakyamuni pagoda mentioned above. The combination of the two pagodas seems to have been based on the doctrine of the Lotus Sūtra.

The pagoda may be an enlarged stone version of such a bronze sarira-shrine as the one found at Kam-eun-sa pagoda although the architectural details follow faithfully a wooden structure.

Columns with equally massive brackets support the thin flat cap-stone. Above it is an octagonal super-structure with railings and bamboo-like spokes topped by an octagonal roof, and the finial is placed within a square railing above the cap-stone. This is truly a masterpiece of Silla masonry.



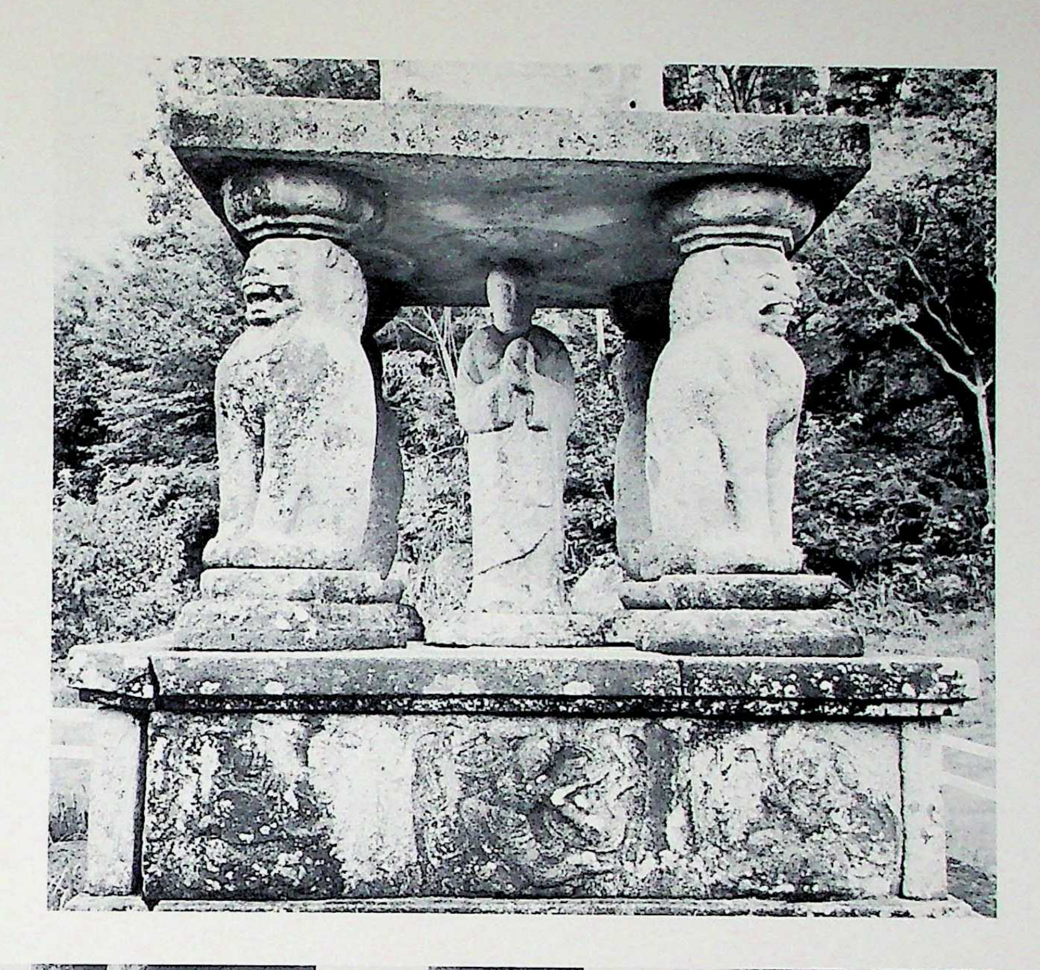
68

THE LION PAGODA AT HWA-ŎM-SA TEMPLE

Great Silla period, mid-8th century
H. 5.5 m.
Kure Kun,
Chŏlla Nam Do

This three-storied pagoda, well set into the surrounding landscape, is an unusual type of Silla pagoda as shown by the four seated lions serving as caryatids for the first story. They also protect a human figure standing at the center. The engraved doors around the first Ok-ssin-sŏk are protected by the Four Guardians. A total of twelve Devas are also depicted in relief around the upper pedestal immediately below the lion figures.







69

THE THIRTEEN-STORIED PAGODA AT THE SITE OF CHŎNG-HE-SA TEMPLE

Great Silla period, 9th century
H. 9 m.
Wŏl-ssŏng Kun,
Kyŏngsang Puk Do

This is another variety of Silla pagoda found in the vicinity of Kyŏngju.

Four massive square shafts on a simple double-tiered pedestal support a three-stepped patchim under the roof stone. A tapering tower-like structure consisting of exactly twelve roof stones with three-stepped patchims is placed above the first story making the whole pagoda a thirteen-storied structure.



70

THE THREE-STORIED PAGODA AT PAEK-CHANG-AM TEMPLE

Great Silla period, 9th century
H. 5 m.
Nam-wŏn Kun,
Chŏlla Puk Do

The three-storied pagoda with a complete finial has many unusual features. The base is a flat piece of stone around which railings are engraved to make it an open 'maru' hall. Usual stepped patchim stone beneath the roof is changed to a block of stone with lotus petals engraved around it. Devas, Guardians are engraved in relief around each Ok-ssin-sŏk framed by corner pillars and cross-beams. The entire pagoda is apparently designed after a wooden structure.



71

THE BRICK PAGODA IN ANDONG

Great Silla period, 8th century
H. 16.6 m.
Andong,
Kyŏngsang Puk Do

The seven-storied brick pagoda is built on a stone base. This is the biggest among the several brick pagodas which are concentrated around the Andong area in southeastern Korea.

A small niche is set into the first story, and the roofs were originally covered with tiles as shown on the second and the third stories.

The pagoda is included here to show an example of a Silla brick pagoda which was apparently copied from T'ang models.



72

THE FIVE-STORIED PAGODA AT KAE-SIM-SA TEMPLE

Koryŏ Dynasty, A.D. 1009
H. 5 m.
Yech'ŏn Kun,
Kyŏngsang Puk Do

This Koryŏ pagoda with an inscribed date of A.D. 1009 carries on the tradition of Silla pagodas although the general proportion became more slender and the roof stones much flatter with the carved stepped-patchim. The Eight Protectors are depicted in relief around the upper pedestal.



73

THE SEVEN-STORIED PAGODA FROM THE SITE OF NAMKE-WǑN TEMPLE

Koryŏ Dynasty, 11th century
H. 7.5 m.
Kyŏng-bok Palace,
Seoul

This pagoda was moved to the present site in 1916 from its original place near Kaesŏng.

The seven-storied pagoda stands on a massive double-tiered pedestal which is not shown in our plate as the pedestal was put aside separately from the main structure for safety reasons.

The flat roof stones, made of single blocks of stone, are well differentiated from those of a Silla type roof because of flaring eaves and shallow three-stepped patchims.



74

THE NINE-STORIED PAGODA AT WOL-CHǑNG-SA TEMPLE

Koryŏ Dynasty, 11th century
H. 15 m.
P'yŏng-ch'ang Kun,
Kang-wŏn Do

This octagonal pagoda, the best of its kind, fortunately survived, a fire in 1952 which swept the whole temple.

Erected on a super-imposed double pedestal, the pagoda has an elaborate finial whose topmost part is made of wrought iron. A noticeable feature is the adoption of lotus petals around the lower pedestal.

The roof stones with simple cornice-patchims have eight tiny wind-bells suspended to each corner.



75

THE ELEVEN-STORIED PAGODA AT KUM-SAN-SA TEMPLE

Koryŏ Dynasty, 12th century
H. 2.2 m.
Kim-je Kun,
Chŏlla Puk Do

The eleven-storied hexagonal pagoda is much shorter than its original height because of the lost Ok-ssin-sŏks, except for the upper two stories. The main structure made of dark grey slate rests upon a hexagonal pedestal which is in turn set on a double granite base. Several such pagodas are preserved from the Koryŏ period.



76

THE PAGODAS AT TAT'AP HILL

Koryŏ Dynasty, ca. 13th century
Hwa-sun Kun,
Chŏlla Nam Do

A total of 16 pagodas of square and round shapes are scattered within a relatively small area on a hill which is called Tat'ap Pong or the Hill of Many Pagodas.

The pagodas, probably made by local stone-cutters, show free proportion, form and a poor quality.





77

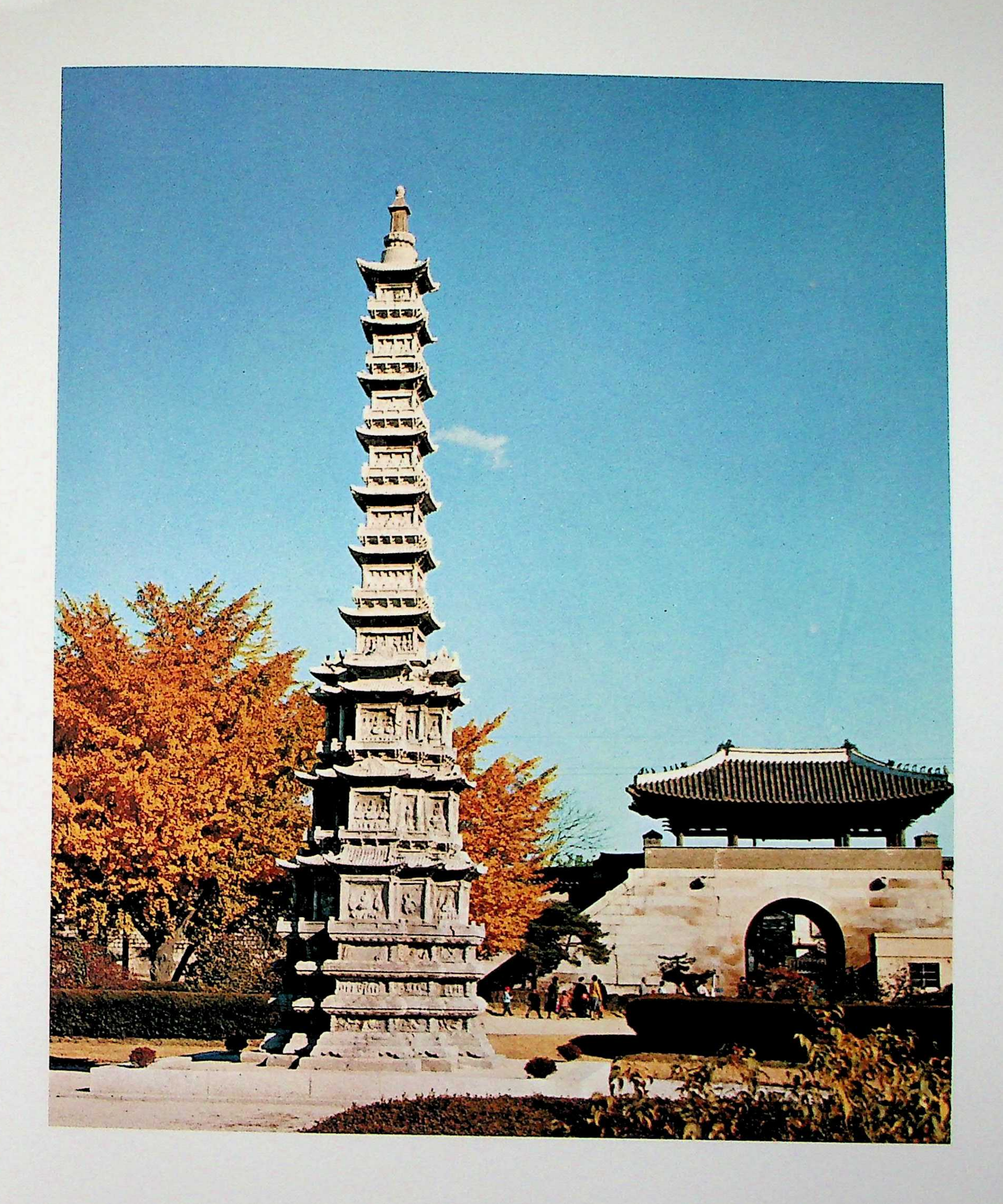
THE PAGODA FROM THE SITE OF KYŎNG-CH'ŎN-SA TEMPLE

Koryŏ Dynasty, A.D. 1348
Kyŏng-bok Palace,
Seoul

The ten-storied pagoda of unusual shape originally from a site near Kaesŏng just north of the armistice line, had been illegally shipped to Tokyo by a high ranking Japanese official in the early 20th century. The pagoda, however, was broken to pieces by rough handling during transportation, and the total shipment returned to Seoul later. The pagoda was reconstructed in 1960 by piecing together the broken fragments.

The triple-tiered pedestal and the lower three stories are of cross-shape, in the ground plan, whereas the remaining seven stories are of usual square shape.

Architectural details such as the roof, brackets, pillars, railings, etc. are realistically represented and engraved Buddhistic figures cover the entire wall spaces. The pagodas has an inscribed date of A.D. 1348, and historical records show that some Mongolian artists joined in the construction.



78

THE SEVEN-STORIED PAGODA AT NAK-SAN-SA TEMPLE

Yi Dynasty, late 15th century
H. 5 m.
Yang-yang Kun,
Kang-wŏn Do

This is an early Yi Dynasty pagoda following the basic form of Koryŏ pagodas. The square pedestal with lotus design resembles a Buddha's seat. The flat piece of stone placed in between each story, like a cushion, is a simplified version of a railing. The simplified railing, however, had already appeared on such early Koryŏ pagodas as the three-storied pagoda at the site of Shin-bok-sa Temple (not shown in this volume).

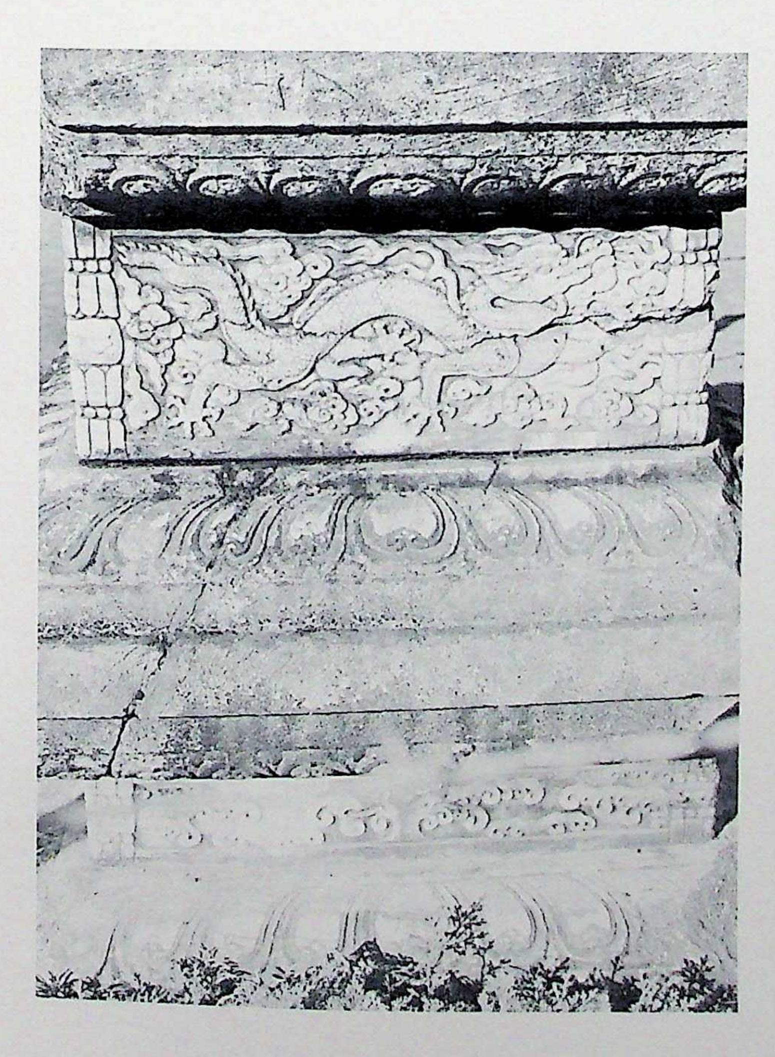


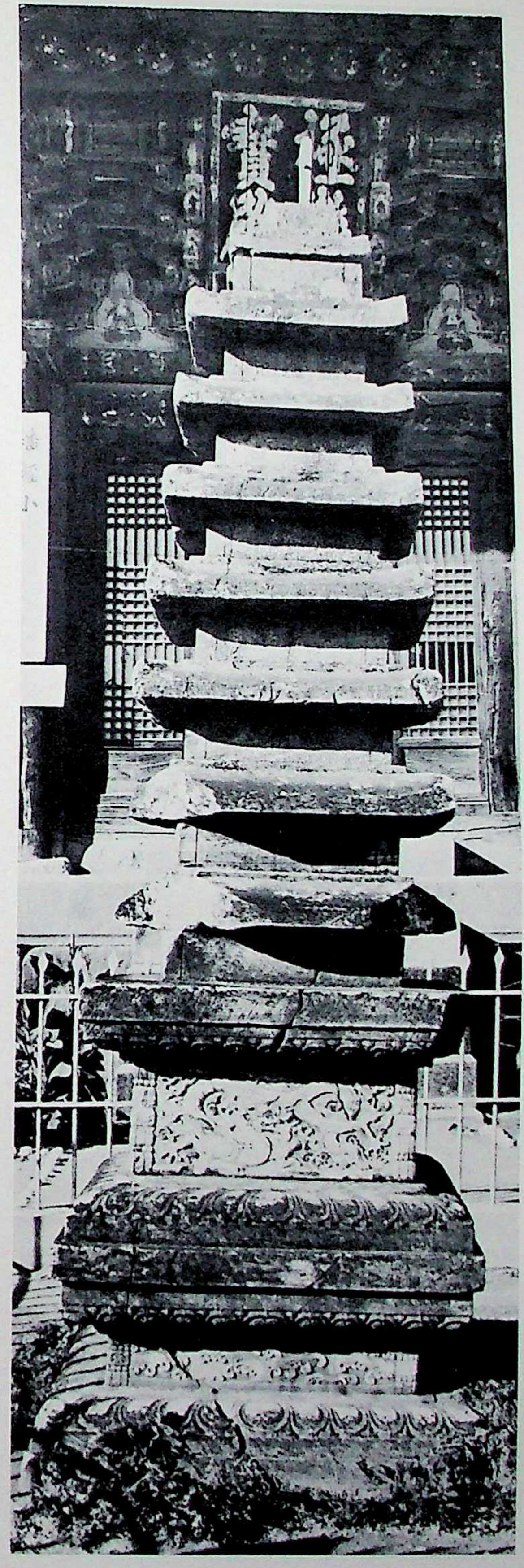
79

THE PAGODA AT SILLUK-SA TEMPLE

Yi Dynasty, 15th century
H. Ca. 3 m.
Yŏju Kun,
Kyŏnggi Do

This eight-storied pagoda must have lost the roof stone of the ninth story. The elaborate two-storied pedestal is richly decorated with lotus petals, dragons and a wave design. The whole structure is actually an enlarged finial of a pagoda, and the change from a Koryŏ type pagoda is easily recognizable.





80

THE TEN-STORIED PAGODA AT THE SITE OF WŎN-GAK-SA TEMPLE

Yi Dynasty, A.D. 1468
H. 12 m.
The Pagoda Park,
Seoul

Pagoda Park in the heart of Seoul was once the site of a grand Wŏn-gak-sa Temple constructed during the reign of King Sejo in the 15th century.

The ten-storied pagoda on a triple cross-shaped pedestal and made of white marble was erected with special care under the royal order of the devoted king.

Of the ten stories, the upper seven are square in shape and the lower three follow the plan of the pedestal. Each story is a faithful copy of a wooden structure with engraved or realistic representations of pillars, brackets, eaves and roof-tiles. The entire wall-spaces of the pagoda are decorated with engraved Buddhistic figures.

There is no doubt that this pagoda was copied after the Kyŏng-ch'ŏn-sa pagoda of the Koryŏ Dynasty which was built a century earlier.



81

THE STŪPA OF PRIEST YŎM-KŎ

Great Silla period, A.D. 790
H. 1.9 m.
Kyŏng-bok Palace,
Seoul

This octagonal structure consists of a pedestal, a main stone (Ok-ssin-sŏk) and a scalloped roof stone with gutters. It was moved to the present location from a temple site near Wŏn-ju. A gilt-bronze plate with an inscribed date corresponding to the year 790 was discovered on the Pudo (stūpa) during the reconstruction. This is the oldest known example of Silla Pudos.



82

THE STŪPA OF PRIEST CH'ŎL-GAM

Great Silla period, second half of the 9th century
Hwa-sun Kun,
Chŏlla Nam Do

This octagonal Pudo is located in the Ssang-bong-sa temple in southwestern Korea. Compared to the previous Yŏm-kŏ stūpa, this one has a much bigger pedestal with a smaller Ok-ssin-sŏk and roof stone. Every space, except the roof-stone, is richly decorated with engravings.



83

THE STŪPA OF PRIEST POJO

Great Silla period, A.D. 880
Chang-hung Kun,
Chŏlla Nam Do

This is another octagonal stūpa of the Silla type located in the Porim-sa temple. The roof stone, however, seems to have been replaced at a later date. A niche on the main stone, as indicated by an engraved door-shape, is flanked by two guardians.



84

THE EASTERN STŪPA AT YǑN-GOK-SA TEMPLE

Koryŏ Dynasty, 10th century
H. 3 m.
Kure Kun,
Chŏlla Nam Do

This perfectly preserved stūpa is an early Koryŏ example basically of the Silla type. The stūpa, however, became slender and its details more sophisticated like other stone pagodas of that time. No longer were they patterned on the stocky Silla-type stūpa.



85

THE STŪPA OF PRIEST CHIN-KONG

Koryŏ Dynasty, A.D. 940
H. 2.6 m.
Kyŏng-bok Palace,
Seoul

This stupa on a double-tiered square pedestal is accompanied by a rectangular stone urn. The "cloud-and-dragon" design is engraved around the middle-stone of the lotus-decorated pedestal.

A locked blind door indicating a niche is engraved on one side of the main stone, and the end-tile-like "Ang-hwa" (upturned flower) rises from the eaves.

The stūpa originally stood on a temple site in Kang-wŏn Do province.



86

THE STŪPA OF PRIEST WǑN-JONG

Early Koryŏ period, A.D. 975
Yŏju Kun,
Kyŏnggi Do

The octagonal stūpa is set on a square pedestal with lotus design. The main portion of the pedestal which is decorated with the so-called cloud-and-dragon design, takes a cylindrical form. The far reaching roof stone, with a miniature roof-shaped finial, has ornamental "Ang-hwa" which rise from the eaves.



87

THE STŪPA OF PRIEST WŎN-KONG

Koryŏ Dynasty, early 11th century
H. 2.6 m.
Kyŏng-bok Palace,
Seoul

The octagonal stūpa on a usual three-piece pedestal originally came from a temple site in Kang-wŏn Do.

The far reaching roof stone has a four-stepped patchim which we have seen in stone pagodas. On the main stone are engraved Four Guardians, blind doors and windows to make the whole stone a shrine.

The Eight Protectors are engraved, each within a scalloped medallion around the middle-stone of the pedestal.

This is a good example of Koryŏ stūpas that retain traditions of late Silla stūpas.



88

THE STŪPA OF PRIEST HONG-PŎB

Koryŏ Dynasty, A.D. 1017
H. 3.6 m.
Kyŏng-bok Palace,
Seoul

This spectcaular stūpa, made of marble, was originally located at a temple site near Ch'ung-ju.

The entire structure can be divided into three horizontal sections of almost equal height: the roof, the globular main stone and the pedestal. The excellent handling of the medium, the fluent lines and movement of carvings are comparable to that of the mid-Silla masonry.

The globular main stone might be called a stone version of a pottery urn.

The following photo shows engravings of flying Devas and floral designs on the inside of the roof stone.





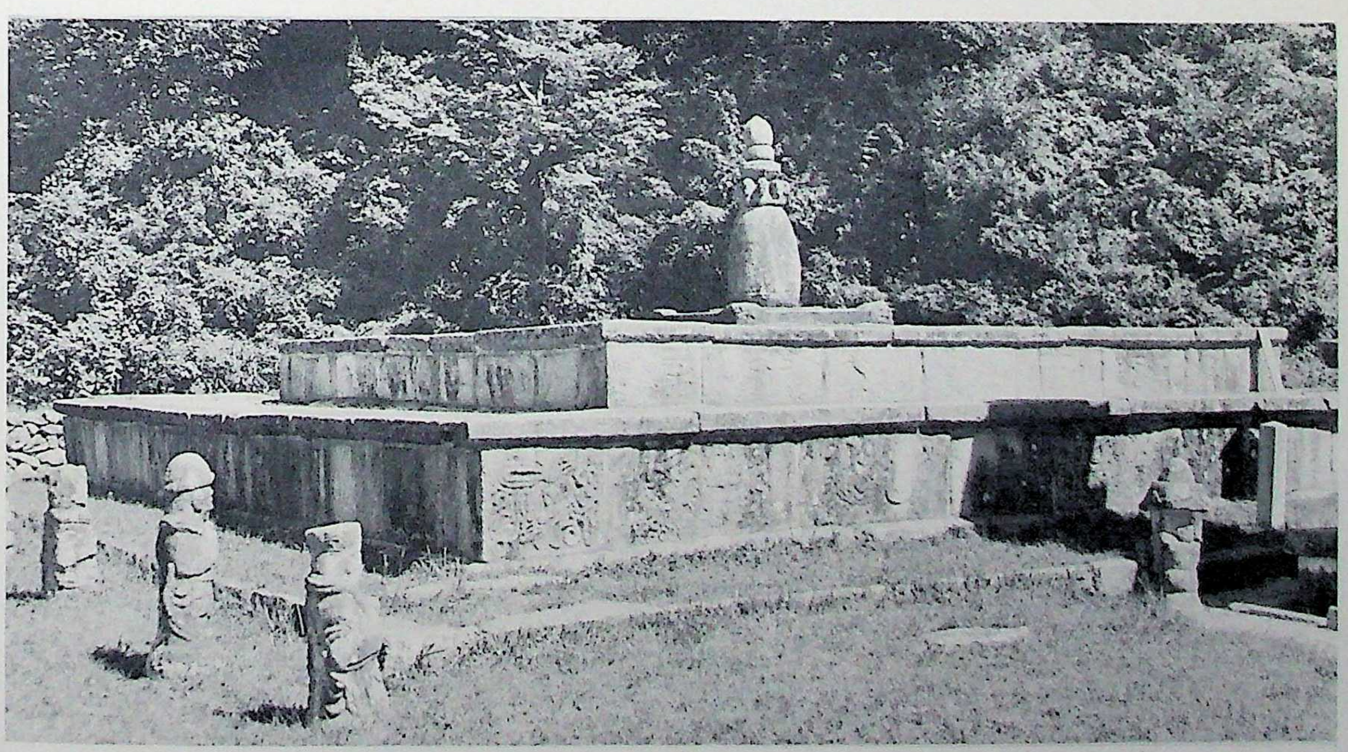
89

THE STŪPA AT KUM-SAN-SA TEMPLE

Koryŏ Dynasty, ca. early 12th century
Kim-je Kun,
Chŏlla Puk Do

The bell-shaped stūpa set on a double-tiered stone platform is called "Sŏk-chong" (stone bell) in Korean. Obviously, it is influenced by Indian stūpas. The detail is a close view of the stupa placed on a square pedestal. The finial complex is protected by eight dragon-heads projecting from the foot of the finial.





90
THE STŪPA OF PRIEST CHI-KWANG

Koryŏ Dynasty, A.D. 1085
H. 6 m.
Kyŏng-bok Palace,
Seoul

This elaborate stūpa comes from a temple site near Wŏnju.

The main shrine with a locked frontal door is crowned by a rich canopy on which a weighing finial is placed.

The pedestal, consisting of two square blocks of stone, rests upon a triple-tiered base.

The whole idea, particularly of the main shrine with the decorative roof-canopy, must have derived from an actual Buddhistic altar or maybe from a funerary carriage.

Painstaking labor has succeeded in restoring the stūpa which was broken to pieces by shells during the 1950 Korean War.



91

THE STŪPA AT PULGUK-SA TEMPLE

Koryŏ Dynasty, ca. 11th century
H. 2 m.
Kyŏngju,
Kyŏngsang Puk Do

This stupa is almost identical to a stone lantern. Four seated Buddhistic figures are set into the recessed niches around the main stone. The shaft stone of the pedestal takes the familiar cloud shape to break the simplicity of large lotus petals above and below.

The lantern is believed to have been a product of the Silla Dynasty. Later studies, however, led to a Koryŏ date around the eleventh century. The scalloped medallions, around the octagonal base stone, which have one each of a trefoil rising from the bottom, is a typical Koryŏ style.



92

THE STONE LANTERN AT HWA-ǑM-SA TEMPLE

Great Silla period, 8th century
H. 6.4 m.
Kure Kun,
Chŏlla Nam Do

The lantern is somehow ill-proportioned because of the massive, over-sized roof and the lamp stone against the much too short pedestal. It, however, has every orthodox feature of a Silla lantern: octagonal roof stone with a finial complex, octagonal lamp stone with four rectangular apertures, an octagonal flat pedestal supported by a drum-shaped shaft resting on a lower pedestal decorated with large down-turned lotus petals.



93

THE STONE LANTERN AT CH'ŎNG-RYANG-SA TEMPLE

Great Silla period, ca. 9th century
Hap-ch'ŏn Kun,
Kyŏngsang Nam Do

Compared to the Hwa-ŏm-sa lantern, sizes of the roof stone and the lamp stone in this lantern are much reduced contrary to the elongated pedestal shaft. The massive lower pedestal remains unchanged.

Notice the zodiac figures put within scalloped frames around the lower pedestal.



94

THE STONE LANTERN AT SIL-SSANG-SA TEMPLE

Great Silla period, ca. 9th century
H. 5 m.
Nam-wŏn Kun,
Chŏlla Puk Do

The technique here is much conventionalized and it may be a late 9th century product. The preference for a plain surface without much engraving can be noticed. The staircase to the right, made of a single block of stone, is for lighting the lamp.



95

THE STONE LANTERN AT PŎB-CHU-SA TEMPLE

Great Silla period, ca. 8th century
H. 3.3 m.
Po-eun Kun,
Ch'ung-ch'ŏng Puk Do

The lantern which is called "Twin Lion Lantern" is animated by the two standing lions supporting the lamp-stone. Otherwise, this is a rather simple, awkward piece as reflected by the dull lines of lotus petals and poorly modeled lions' bodies.

There are altogether three "lion" lanterns of the Silla period in Korea today.

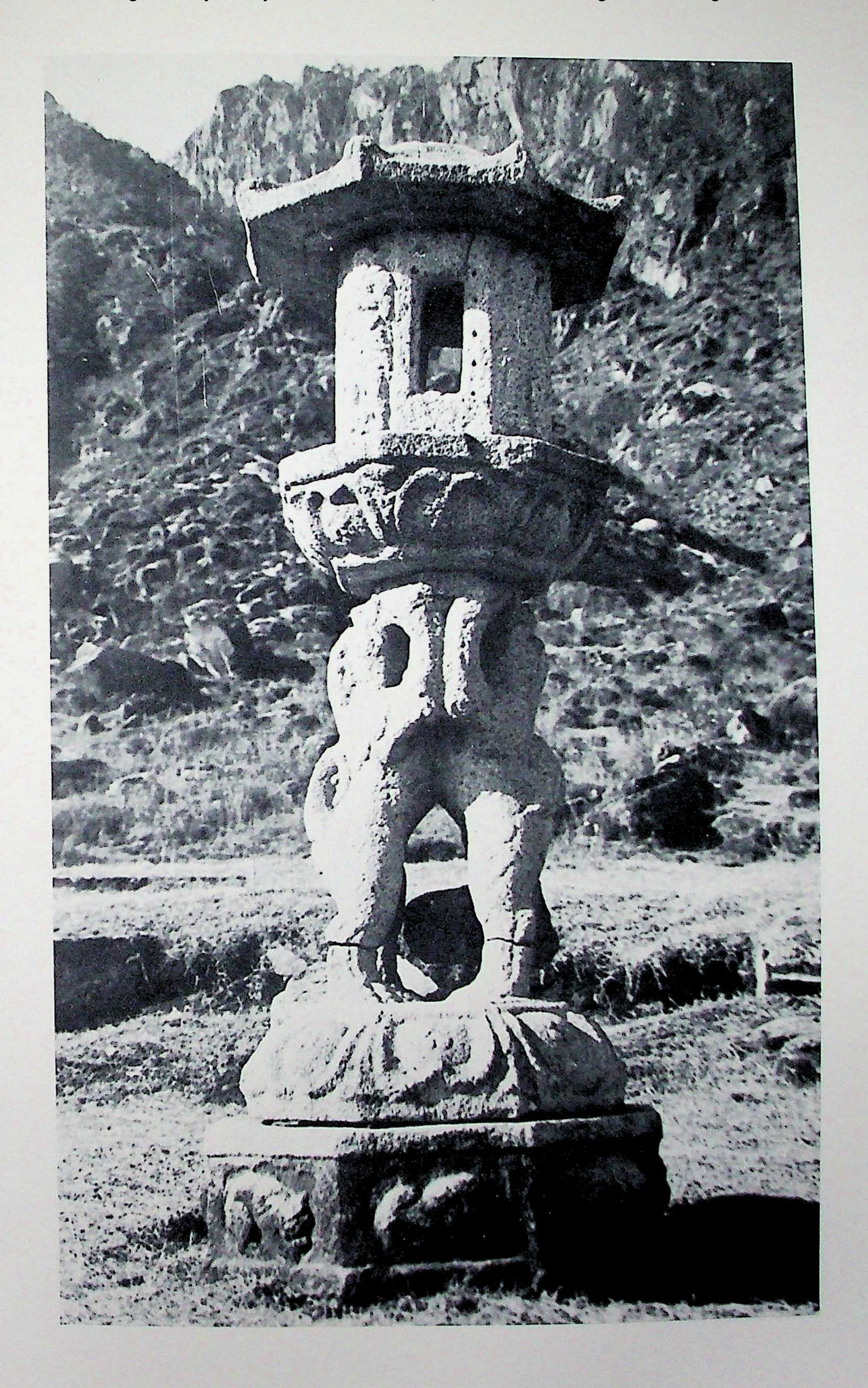


96

THE STONE LANTERN AT THE SITE OF YǑNG-AM-SA TEMPLE

Great Silla period, ca. 9th century
H. 2.3 m.
Hap-ch'ŏn Kun,
Kyŏngsang Nam Do

Standing on a ruined temple site against the rugged mountain background, the twin-lion lantern is superior to the previous Pŏb-chu-sa's in both the proportion and modeling of the animals. Faint figures of Guardians can be noticed on the sides of apertures of the lamp stone.



97

THE STONE LANTERN AT PU-SŎK-SA TEMPLE

Great Silla period, ca. 9th century
H. 2.9 m.
Yŏngju Kun,
Kyŏngsang Puk Do

The drum-shaped shaft stone of a typical Silla lantern is changed to an octagonal straight column in this tall example. Similar lanterns with octagonal pedestal shafts were extensively made during the following Koryŏ period.



98

THE STONE LANTERN AT KWAN-CH'OK-SA TEMPLE

Koryŏ Dynasty, late 10th century
H. 5.5 m.
Non-san Kun,
Ch'ung-ch'ŏng Nam Do

This grand stone lantern of the early Koryŏ period is actually a two-storied open hall built on elevated ground. The massive cylindrical shaft stone is well matching with the square, clean-cut structures above. The curved lines of the eaves remind us of similar eaves on Koryŏ pagodas.



99

THE STONE LANTERN AT SILLUK-SA TEMPLE

Koryŏ Dynasty, second half of the 14th century
H. 2 m.
Yŏju Kun,
Kyŏnggi Do

The lantern is made of three blocks of stone: a granite roof, a marble lamp-stone and a granite pedestal.

Like the Hwa-ŏm-sa lantern of the Silla period, this one has an ill-proportioned upper structure. However, the carvings of flying Devas and the cusped openings around the lamp-stone are noteworthy.



100

THE WATER-BASIN AT PǑB-CHUSA TEMPLE

Great Silla periad, ca. 8th century
H. 2 m.
Po-eun Kun,
Ch'ung-ch'ŏng Puk Do

The huge water basin on a pedestal is carved out of a single block of rock, and a separate railing, also made of stone, is added to the top. Although the basin takes the shape of a lotus-bud, the overall appearance resembles a familiar pedestaled pottery cup of the time.



101

THE "CH'ŎM-SŎNG-DAI" OBSERVATORY

Old Silla Period, early 7th century
H. ca. 9 m.
Kyŏngju,
Kyŏngsang Puk Do

This bottle-shaped structure is built with horizontally-laid cut-stones on a low platform.

A square opening enough for an entrance is made to the south wall through which one can go up to an upper floor. The doubled stone frame on top of the tower is probably where astrological instruments stood.

The observatory constructed during the reign of Queen Sŏn-dŏk (r.632-646) is one of the earliest stone structures remaining today in Korea and certainly is a valuable cultural monument.



102

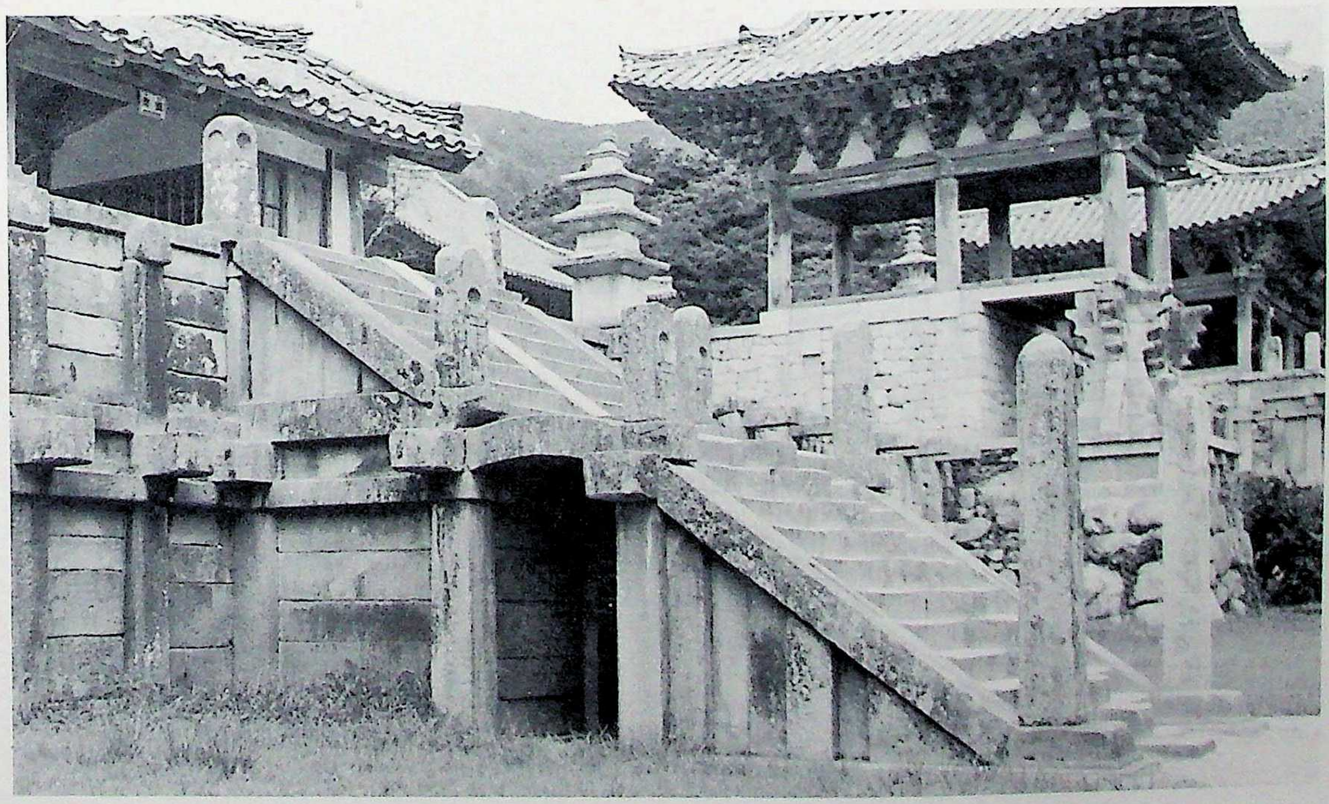
THE STAIRCASES OF PULGUK-SA TEMPLE

Great Silla period, mid-8th century
Kyŏngju,
Kyŏngsang Puk Do

There are two staircases, east and west, each consisting of two flights that lead to the high terrace of the temple from the garden below. The plate shows the eastern one which is called "Bridges of the Blue and White Clouds." The reason it is called a bridge is that there had been, at one time, a small artificial pond which was bridged over by the first of the staircases.

The staircases are beautifully planned and skillfully constructed.

The detail shows the bracket-like floor-supports beneath a pavilion in the same temple area which testifies to the masterful masonry of the time.





103

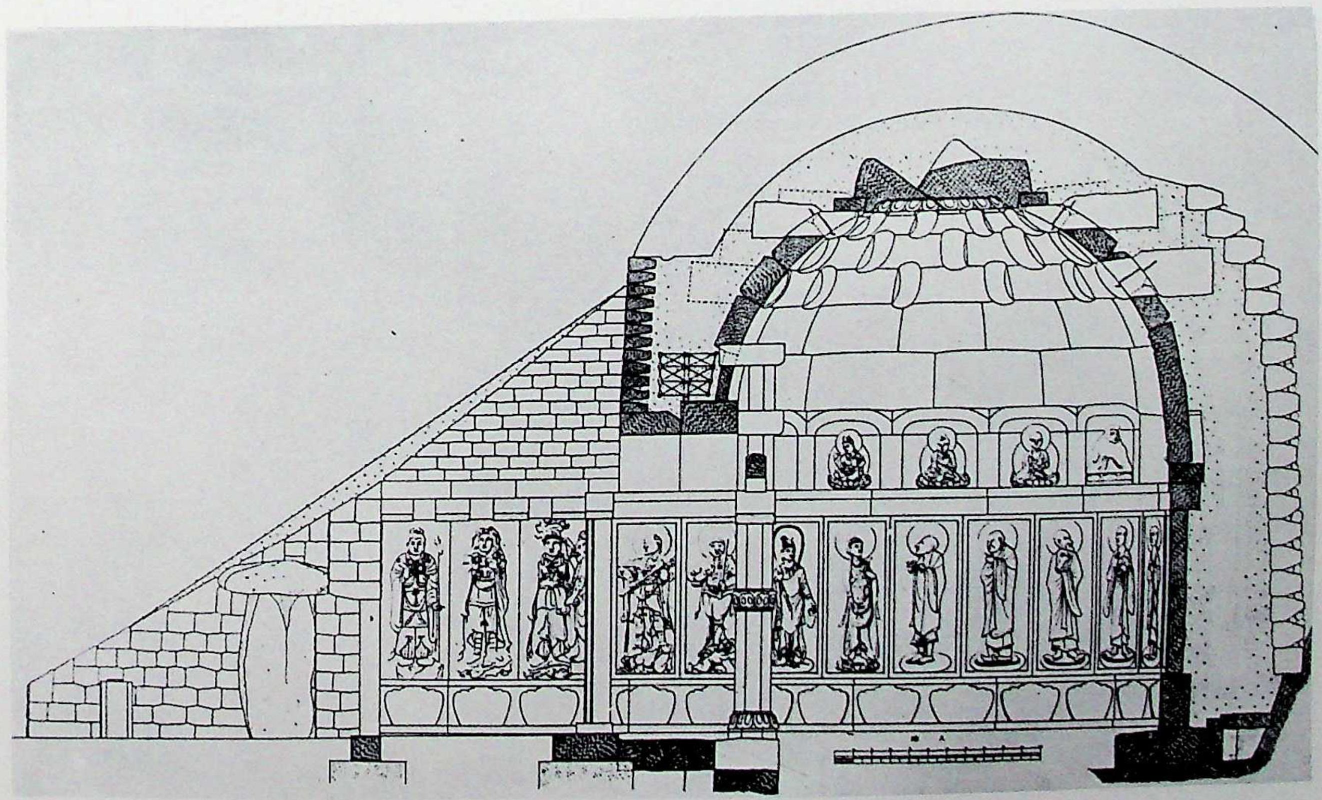
THE "SŎKKUL-AM" STONE CAVE-TEMPLE

Great Silla period, mid-8th century
Wŏl-ssŏng Kun,
Kyŏngsang Puk Do

The Sŏkkul-am cave-temple is located at the foot of a steep cliff near the summit of Mt. T'oham about 3 km. from Pulguk-sa Temple. The temple is not a cut-in cave but a domed artificial structure covered with an earth mound and consisting of a rectangular ante-room or vestibule and a circular main chamber. The granite used for the construction was apparently quarried at the spot.

Around the wall of the exposed ante-room are the Eight Protectors and the Four Guardians engraved in high relief, one each on a separate stone slab with a height of about three meters. At both side of the entrance to the main chamber are two octagonal stone pillars that support an arch above. In the center of the domed chamber, which has a diameter of about eight meters and a height of about nine meters, is a colossal seated stone Buddha on a high pedestal, whose overall height from the ground is about five meters.

Surrounding the main Buddha are standing figures of the Ten Disciples and five Bodhisattvas done in relief on stone slabs set into the wall. Above these figures are ten recessed niches to house seated Devas. These Buddhistic figures are truly masterpieces of the Buddhistic art of old Korea.







104

THE STONE BRIDGE AT CH'ANG-KYŎNG PALACE

Early Yi Dynasty
Seoul

This is a typical example of Yi Dynasty stone bridges. The three-lane bridge is supported by two low arches, and the low railings are adorned with animal figures, lotus leaves and scalloped rhombic openings.

Stone bridges with single or several arches were commonly constructed during the Yi Dynasty.

105

THE ICE-HOUSE OF KYŎNGJU

Yi Dynasty, first half of the 18th century
Kyŏngju,
Kyŏngsang Puk Do

This is the best example of Yi Dynasty ice-houses that are found in Kyŏngsang Do province. It is a subterranean rectangular chamber with a tunnel-like ceiling supported by five equi-distant parallel arches. The heights of the arches are gradually diminished from the entrance-side toward the back, and the floor itself is inclined toward the back wall so that water from the melted ice can flow out through a hole at the other end of the floor. Three vents with cap-stones are arranged along a longitudinal axis on the ceiling.



KOREAN ARTS VOLUME THREE